

THE
MANY

WORLDS
OF

MOVIE
MUSIC

SPECIAL
SECTION
THIS WEEK

record
world

Dedicated To
Serving The
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Music & Record
Industry

12-9R
ORIG SOUND SALES CORP
7120 SUNSET BLVD
HOLLYWOOD CALIF
90046



Vol. 22, No. 1085

March 23, 1968

WHO
IN THE
WORLD



SINGLE PICKS OF THE WEEK



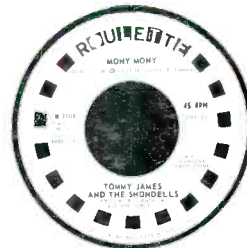
Tommy Boyce & Bobby Hart have a click with "Goodbye Baby (I Don't Want to See You Cry)" (Screen Gems-Columbia, BMI) (A&M 1431).



The Magic Fleet sail maiden voyage with a Gordon-Bonner tune "Mary Elizabeth" (Chardon, BMI) (Hot Bisquit Disc Company 1453).



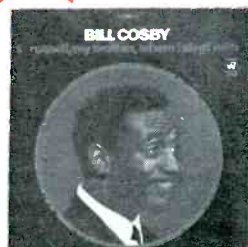
A bright, likeable slice here from the Uniques on "All I Took Was Love" (Su-Ma-Sunnybrook, BMI). Guys sound right (Paula 299).



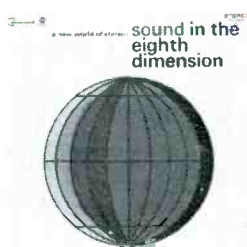
Tommy James and the Shondells have "Mony, Mony" (Patricia, BMI) and it will make money, money. A rouser (Roulette 7008).



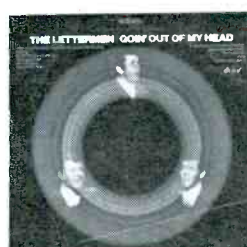
ALBUM PICKS OF THE WEEK



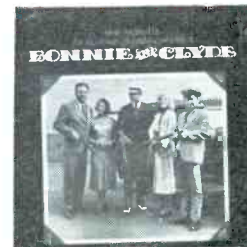
Bill Cosby has his finest piece, "To Russell, My Brother, Whom I Slept With," a Twain-like reminiscence here (Warner Bros.-Seven Arts W/WS 1734).



Robert Byrne heads an ork introducing new Command process on "Sound in the Eighth Dimension" (Command RS 928 SD).



The Lettermen include "Goin' Out of My Head/Can't Take My Eyes Off You" here with "The Look of Love," others (Capitol T/ST 2865).

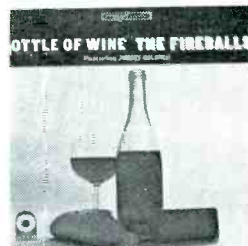


"Bonnie and Clyde" chat with each other on this soundtrack with the by now renowned Flatt and Scruggs breakdown (Warner Bros.-Seven Arts W/WS 1742).

Tenth
Anniversary



See
Section 3
This Week



The Fireballs, featuring Jimmy Gilmer, reprise their "Bottle of Wine" and include some other goodies (Atco 239; SD 239).



The Spencer Davis Group and Traffic perform on "Here We Go 'Round the Mulberry Bush," an English romp. Nifty (United Artists UAL 4175; UAS 5175).



Claudine Longet, Mrs. Williams, coos "Love is Blue," "Falling in Love Again," "Small Talk" on this soft, sweet package (A&M 142; SP 4142).



One of the hottest new talents in the land, Glen Campbell sings his "Hey, Little One" and "Elusive Butterfly," "It's Over" (Capitol T/ST 2878).



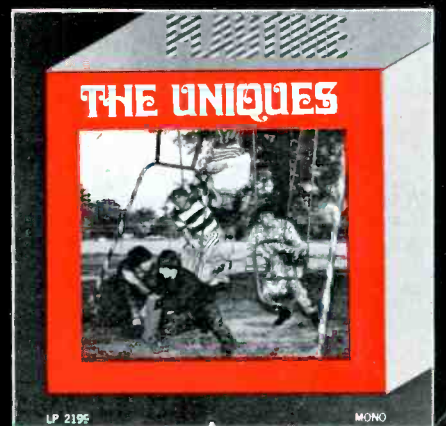
10th ANNUAL CONVENTION

Diplomat Hotel, Hollywood, Fla., March 17-22

All I Took Was Love **Paula 299**

**ANOTHER PAULA RECORDS
SUPER HIT**

THE UNIQUES



Paula



Records

DIVISION OF JEWEL RECORDS — SHREVEPORT, LA.

PAULA LP 2195

MCA Realignment

Adams, Dorskind, Ritchie Named Executive VPs

A major realignment of corporate officers designed to meet the executive needs of its expanding operations was revealed last week by MCA, Inc. Three executive vice-presidents, the first such posts in the parent company's history, were elected, as well as two additional vice-presidents, Lew R. Wasserman, President and Chief Executive Officer, announced.

The three exec vice-presidents are: Berle Adams, who will supervise all corporate operating divisions and activities; Albert A. Dorskind, who will supervise corporate functional departments and real estate; and Daniel L. Ritchie, who will supervise financial subsidiaries, acquisitions and stockholder relations.

(Continued on page 143)



Berle Adams

Albert A. Dorskind

Daniel L. Ritchie

Increasing Number of Labels Give Stereo Singles a Spin

The stereo single: yes or no?

The industry is reacting diversely, but it's the kind of diversity that looks like eventual unanimity.

The early out-on-a-limbers are being led by Elektra Records, which is changing to a strictly compatible stereo single line with a simultaneous price change announced by label's Sales Manager Mel Posner to distribs recently.

Posner told Record World that such a change "will give singles a shot in the arm. It has to be the future. It's the only salvation."

MGM Announcement

For NARM, Mort Nasatir, President of MGM Records, announced company's new "Saturation Sound" single at suggested list price of \$1 (See separate story).

(Continued on page 14)

Morgan Capitol VP

NEW YORK — Tom Morgan has been elected Vice President, Eastern Operations, Capitol Records, Inc. The announcement was made by CRI President Stanley M. Gortikov.

For the past three years Morgan has held the post of Director of Eastern Operations and Executive Producer. His promotion signalizes Capitol's growing role in the New York area, for even with his added responsibilities, Morgan will continue to function in the label's A&R department for

(Continued on page 142)



Tom Morgan

UA in Giving Mood As Convention Starts Long-Tenure Execs, Distribs Honored at Meeting

MIAMI BEACH — Following a get-acquainted cocktail party the evening before (13), the 10th Anniversary Convention of United Artists Records got going Thursday morning (14) with the label in a giving mood.

With a Doral Hotel dais comprised of UA top echelon, including David Picker, Exec VP of United Artists Films; Mike Stewart, President of UA Records and music companies; Si Mael, VP-General Manager; Mike Lipton, Marketing chief; Murray Deutch, head of the music publishing; Noel Rogers, London manager; and Eddie Adamis, of France, Picker was introduced by Stewart.

Picker gave an outline of the label's history, and expressed pride in the "great group" of distributors who made the first 10 years of the diskery so successful. Discussing UA film product, Picker noted that there would be \$70,000,000 worth of films released in '68, including some major properties with strong music potential such as "Charge of the Light Brigade" and, late this year, "Chitty Chitty Bang Bang." The latter production, a major push from film company, diskery and publisher, will account for a half million dollars in advertising and

(Continued on page 143)

Pickwick to Acquire Heilicher Brothers

NEW YORK — Cy Leslie, President of Pickwick International, Inc., and Amos Heilicher, President of Heilicher Brothers, Inc., of Minneapolis, Minn., announce an agreement in principle has been reached whereby Pickwick International, Inc., in

exchange for an agreed-upon number of shares of its common stock will acquire Heilicher Brothers, Inc. Pickwick is a public company that trades over-the-counter. Heilicher Brothers is privately held.

(Continued on page 15)

Price Cut on Hip - Pocket Label to 39 Cents

Hip-Pocket Records' suggested retail selling price of 69 cents has been reduced to 39 cents, announces Vincent F. Novak, new products planning manager, Consumer Electronics Division, Philco-Ford Corporation.

The move was made as a result of recent price sensitivity testing in 20 stores in New Jersey, Massachusetts, Wisconsin and California, Novak said. During the test, which was conducted over a period of

(Continued on page 143)

MGM Saturation Sound Step To All-Stereo Single Biz

HOLLYWOOD, FLA. — A significant step toward an all-stereo industry was taken this week when MGM Records introduced its new Saturation Sound singles at the NARM Convention.

Saturation Sound is the latest technological improvement bridging the gap between mono equipment still in use and the dominance of stereo recording,

label reports.

As demonstrated and explained by MGM Records President Mort L. Nasatir, a Saturation Sound record gives maximum results when played on either a mono or a stereo phonograph.

Saturation Sound is the result of research and development by Howard Holzer of the

(Continued on page 142)

10th NARM Convention Schedule

Diplomat Hotel, Hollywood, Fla.

SUNDAY, MARCH 17

10:00 A.M.-5:00 P.M.—CONVENTION REGISTRATION

Mezzanine

2:30 P.M.—REGULAR MEMBERS MEETING

Mezzanine Theater

7:30 P.M.—PRESIDENTIAL WELCOMING

COCKTAIL PARTY

Regency Room

Host: ABC Records

9:00 P.M.—DINNER PARTY

Les Ambassadeurs/Cafe Cristal

Host: RCA Victor Record Division

MONDAY, MARCH 18

7:45 A.M.-8:45 A.M.—BREAKFAST

Les Ambassadeurs

9:00 A.M.—BUSINESS SESSION

Regency Room

Chairman of the Day Amos Heilicher

Convention Chairman

Invocation Reverend Keith Love

President's Welcome Stanley Jaffe

President, NARM

Keynote Address Norman Racusin

Vice President, General Manager

RCA Victor Record Division

"NARM'S GOLDEN DECADE, VOLUME II"

"The Myth of Merger; How To Take

The Mystery Out of Merger" Stanley Foster Reed

Editor, Mergers & Acquisitions

President's Panel William P. Gallagher, Moderator

Vice President, Music Corporation

of America, Inc.

Panelists

Alvin S. Bennett Liberty Records

Clive J. Davis Columbia Records

Berry Gordy, Jr. Motown Record Corp.

Irving Green Mercury Record Corp.

Cy Leslie Pickwick International

Alan W. Livingston Capitol Records

Jerry Moss A&M Records

Mort Nasatir MGM Records

Larry Newton ABC Records

Norman Racusin RCA Victor Record Division

D. H. Toller-Bond London Records

12:15 P.M.—LUNCHEON

Les Ambassadeurs

LADIES WELCOMING BRUNCHEON

11:00 A.M.

Cabana and Pool Area

Dress: Bathing Suit, Shift, What-Have-You

Host: General Recorded Tape

1:30 P.M.—PERSON TO PERSON CONFERENCES

Convention Hall

7:30 P.M.—COCKTAIL PARTY

Regency Room

Host: United Artists Records

9:00 P.M.—DINNER PARTY

Les Ambassadeurs/Cafe Cristal

Host: Motown Record Corporation

TUESDAY, MARCH 19

7:45 A.M.-8:45 A.M.—BREAKFAST

Les Ambassadeurs

9:00 A.M.-12:05 P.M.—WORKSHOPS

Mezzanine

TAPE CARTRIDGE WORKSHOP

Mezzanine Theater

Co-Chairmen:

James J. Tiedjens, National Tape Distributors

J. A. (Sasch) Rubinstein, Greentree Electronics
Committee:

Kent Beauchamp, All Tapes Distributing Co.

Amos Heilicher, J. L. Marsh Company

Herbert Hershfield, General Recorded Tape

Merritt Kirk, Callectron, Inc.

James Levitus, Car Tapes, Inc.

Larry Rosmarin, Record Distributing Co.

Russ Solomon, Central Valley Record Racks

Session I.—9:00 A.M.-10:30 A.M.

for the NARM member who is contemplating entering
the tape and tape cartridge business.

for the NARM member who is new in the tape and tape
cartridge business.

Session II.—10:35 A.M.-12:05 P.M.

for the NARM member deeply involved and committed
to the tape and tape cartridge business, a discussion of
the complete cycle of product from the manufacturer,
through the wholesaler, to the retailer—and back.

RADIO PROMOTION WORKSHOP

This session will be given twice, once at 9:00 A.M., and
again at 10:35 A.M.

Mezzanine Card Room

Conducted by William Gavin

Panelists

Harvey Glascock Vice President, General Manager

WNEW Radio, New York City

Tom Noonan Director of National Promotion,

Columbia Records

Pat O'Day Program Director,

KJR, Seattle, Wash.

Larry Uttal President, Bell Records

(Continued on page 5)

NARM Speakers



Shown are major NARM Speakers, from top, left: Norman Racusin,
VP, General Manager, RCA Record Division, Keynote Speaker, March
18; John Sexton, Arent, Fox, Kintner, Plotkin and Kahn, Speaker,
March 19, Federal Taxation and Estate Planning Workshop; Charles P.
Rudnitsky, Adept Detective Bureau, New York City, Speaker, March 19,
Warehouse and In-Store Security Workshop; and Stanley Foster Reed,
Editor and Publisher, Mergers and Acquisitions, Speaker, March 18,
"The Myth of Merger: How to Take the Mystery Out of Merger."

At Diplomat Hotel, H'wood, Fla.

FEDERAL TAXATION AND ESTATE PLANNING
This session will be given twice, once at 9:00 A.M., and again at 10:35 A.M.

Embassy Room East
Conducted by John Sexton
Arent, Fox, Kintner, Plotkin and Kahn
Session I Chairman: Jack Goldbart
Session II Chairman: Carl Glaser

WAREHOUSE AND IN-STORE SECURITY
This session will be given twice, once at 9:00 A.M., and again at 10:35 A.M.

Embassy Room West
Conducted by Charles P. Rudnitsky
President, Adept Detective
Bureau, Inc., New York City
Session I Chairman: Charles Murray
Session II Chairman: Manuel Swatez

12:15 P.M.—LUNCHEON
Les Ambassadeurs

LADIES TRIP TO PALM BEACH
Luncheon and Shopping on Worth Avenue
Buses leave Diplomat East at 10:45 A.M.
Host: International Tape Cartridge Corp.

1:30 P.M.—PERSON TO PERSON CONFERENCES
Convention Hall
7:30 P.M.—COCKTAIL PARTY (Casual Dress)
Mezzanine Host: Dot Records
9:00 P.M.—DINNER PARTY (Casual Dress)
Poolside Host: Capitol Records

WEDNESDAY, MARCH 20

7:45 A.M.—8:45 A.M.—BREAKFAST
Les Ambassadeurs
9:00 A.M.—PERSON TO PERSON CONFERENCES
Convention Hall
12:00 Noon—SECOND ANNUAL NARM SCHOLARSHIP
AWARDS LUNCHEON (Ladies Invited)
Regency Room Host: Mercury Record Corporation
2:30 P.M.—PERSON TO PERSON CONFERENCES
Convention Hall
8:00 P.M.—DINNER PARTY
Les Ambassadeurs/Cafe Cristal
Host: Columbia Records

THURSDAY, MARCH 21

7:30 A.M.—REGULAR MEMBERS BREAKFAST-MEETING
Mezzanine Theater
9:30 A.M.—PERSON TO PERSON CONFERENCES
Convention Hall
7:00 P.M.—NARM AWARDS COCKTAIL
RECEPTION (Formal Dress)
Regency Room Host: MCA, Inc.
8:30 P.M.—NARM AWARDS BANQUET (Formal Dress)
Beaux Arts Ballroom
Master of Ceremonies William B. Williams
WNEW Radio, New York City
Performing Recording Artists
The Cowsills MGM Records
Lulu Epic Records
Jack Jones RCA Victor Records

Grand Prize Drawing
A trip for two, all expenses paid, first class
airfare and deluxe accommodations, to any
point in the United States (including Hawaii
and Alaska) or Puerto Rico.
Courtesy of WNEW Radio, New York City

FRIDAY, MARCH 22

By Invitation Only
NARM/LIBERTY RECORDS
INVITATIONAL GOLF TOURNAMENT
MGM RECORDS FISHING TRIP
8:00 P.M.—GOLF TROPHY DINNER
Diplomat Country Club Host: Liberty Records

NARM Officers, Staff



Stanley Jaffe
President and Director



Jules Malamud
NARM Executive Director



James Schwartz
Secretary, Director



Jack J. Goldbart
First VP, Director



Amos Heilicher
Second VP, Director,
'68 Convention Chairman



Don Ayers
Treasurer, Director

(Continued on page 6)

NARM Officers and Staff

(Continued from page 5)



William G. Owen
Academic Advisor, NARM
Scholarship Foundation



Cecil H. Steen
Director



John Eillinis
Director



Earl W. Kintner
General Counsel



Milton Israeloff
Director



Charles H. Schlang
Director

At Awards Banquet



William B. Williams of WNEW Radio will host the NARM Awards Banquet on March 21 at the Diplomat Hotel, Hollywood, Fla. Appearing at the banquet will be RCA's Jack Jones, Epic's Lulu and MGM's the Cowsills.

Candidates Aid

NEW YORK—Now that it's already electioneering time, a newly formed organization called Campaign Communications Institute of America, Inc., has swung into action to help candidates.

CCIA has put together a Sears, Roebuck-type mail order catalog, "In '68 Communicate,"

which prominently features an MGM device, Telo/Play, a tape recorder to be used for telephone canvassing.

The inclusion of the device was arranged by Mort Nasatir, MGM label President, and Mel Price, MGM Playtape Manager.

The organization, based here, is headed by Murray Roman, who has been a campaign consultant for many years.



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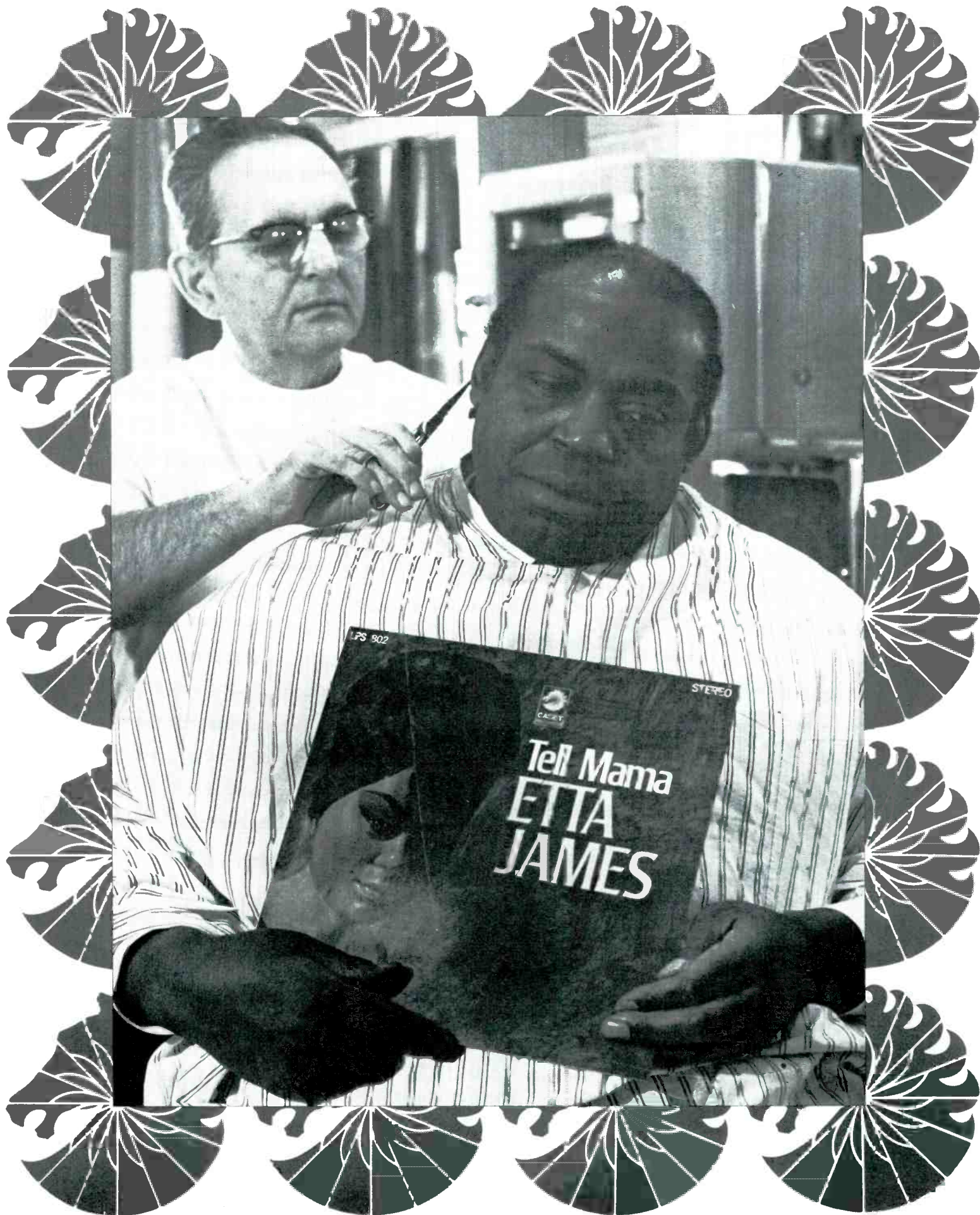
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People Really Get Attached to Their CADET Albums.





SINGLE REVIEWS

LOOK TO YOUR SOUL (Johnny Rivers, BMI)
JOHNNY RIVERS—*Imperial 66286*.
As usual, this fellow has written himself quite a dramatic one. Watch it soar.

★★★★
THIS IS MY STORY (Cymbal, BMI)
PLEASURE (Meager, BMI)
P. C. CROCKETT—*Verve 10588*.
Raunchy new artist tells his story and sales will be the happy ending.

★★★★
BLACK ON WHITE (White Way, ASCAP)
THE ORANGE PATCH (White Way, ASCAP)
THE NORTH ATLANTIC INVASION FORCE—*Mr. G 808*.
This force could invade teens minds across the country and gain control. A sizzler.

★★★★
EVERYONE IS LOOKING FOR THAT SOMEONE
(W. P. N., ASCAP)
MAYBE (Robbins, ASCAP)
ADAM WADE —
Warner Bros.-Seven Arts 7179.

It's good to hear from this fellow again. The tune is pretty and so is the singing.

★★★★
RIGHT TRACK (Calm, BMI)
HANGIN' OUT (IN SOMEONE ELSE'S WORLD)
(Peer Int., BMI)
THE SPLIT LEVEL—*Dot 17085*.
Crowd get Mamas and Papas-y on this side. Could turn into one to watch.

★★★★
THE LEGEND OF XANADU (Al Callico, BMI)
PLEASE (Gatwick, BMI)
DAVE DEE, DOZY, BEAKY, MICK AND TICH—*Imperial 66287*.
High on the British charts, this Latin-flavored tune could break through here as well.

★★★★
YOUR LOVE'S ALL OVER ME (Crazy Cajun, BMI)
IT MUST BE LOVE (Crazy Cajun, BMI)
JUNIOR PARKER—*Mercury 72793*.
Funky r/ber from Junior Parker with score. Kids will be listening all over.

★★★★
DON'T MAKE PROMISES (Faithful Virtue, BMI)
RICK NELSON—*Decca 34517*.
The Tim Hardin song is boss and gear here. Rick sings it out like wow.

★★★★
JUST LET GO (Music, Music, Music, ASCAP)
GOODBYE GIRL (D'Azure, ASCAP)
EDEN'S CHILDREN—*ABC 11053*.
This creative trio sound mighty good on this new deck. Kids won't let go.

★★★★
COMPETITION AIN'T NOTHIN' (Don, BMI)
THREE WAY LOVE (Don, BMI)
LITTLE CARL CARLTON—*Back Beat 588*.
Little Carl's beat will keep the crowds happy. A stiff competitor in the hit stakes.

★★★★
TELL ME (Brighton-Earl Wilson, ASCAP)
GOT A THING GOING
(Brighton-Earl Wilson, ASCAP)
ROCKY ROBERTS AND THE AIREDALES
—*Brunswick 55368*.
This American lad who spends his time in Italy has something for all markets with this grooving disk.

FEELINGS (Trousdale, BMI)
HERE'S WHERE YOU BELONG (Trousdale, BMI)
THE GRASSROOTS—*Dunhill 4129*.
The group stirs some feelings around. A thumper the teens will like right well.

★★★★
LOVING KIND OF WAY (Doraflo, BMI)
SOMETHING'S GONE (Doraflo, BMI)
THE JAM—*Sire 5001*.
West Coast group makes impressive disk bow with this moody rock piece.

★★★★
I WONDER WHAT SHE'S DOING TONIGHT?
(Screen Gems-Columbia, BMI)
GREEN TAMBOURINE (Kama Sutra, BMI)
THE ENOCH LIGHT SINGERS—
Project 3 1330.
Enoch Light and his singing companions get together to do the Boyce-Hart number. Nice cut.

★★★★
I CAN'T TURN IT OFF (Flavio, BMI)
GAMES (Flavia, BMI)
THE PHEIFER ASHMAN KICKBUSH—
Nico 101.

New group with strange-sounding name is on a bright kick with this ditty. Could connect.

★★★★
BABY YOU'RE SO RIGHT FOR ME (Chardon, BMI)
TO THE ONE I LOVE (Gionne, BMI)
BRENDA & THE TABULATIONS—
Dionn 507.
The gal and guys stir things around with a big, big beat number. Wow.

★★★★
I'D BEST BE GOING (Ripling, BMI)
SO WONDERFUL (MY LOVE) Ripling, BMI)
VITO & THE SALUTATIONS—
Sandbag 158.
This crowd breaks it up with a rocker and a roller. Already getting heavy initial play.

★★★★
I WANT TO HEAR A YANKEE DOODLE TUNE
(Cohan, ASCAP)
IN MY LIFE (MacLen, BMI)
JOEL GREY—*Columbia 44170*.
A parade marches up the street led by Joel Grey pretending he's George Cohan. Buyers will want to hear it.

★★★★
BEYOND LOVE (Screen Gems-Columbia, BMI)
CHARITY (Screen Gems-Columbia, BMI)
KENNY CHANDLER—*Tonecr 405*.
Cute ditty Kenny sings with cheerful ease. Could catch on with the youngsters.

★★★★
ALONG ABOUT NOW (Robbins, ASCAP)
SABOR FLAMENCO (Fairlight, BMI)
FRANK CHACKSFIELD—*London 20036*.
Swingy Theme from the recent Raquel Welch flick. Chorus hum-hums it nicely enough.

★★★★
PEAS PORRIDGE (Thaddius-House of Fior, BMI)
VIVA LA VENEZUELA (Robaire, ASCAP)
THE PATTI-CAKES—*Revue 11012*.
The old patty-cake ditty done with a beat that doesn't quit. The gang wack wacks it.

★★★★
LIFE AND DEATH (Dwylo, BMI)
THE CLOWN (Dwylo, BMI)
THE MUSIC BACHS—*Date 2-1595*.
A bleak rumination about life, death and war. Captures an undercurrent of thought. Could go.

DON'T LET GO (Roosevelt, BMI)
IT'S IN THE WIND (Cotillion, BMI)
DON COVAY AND THE GOODTIMERS—
Atlantic 2494.
The oldie gets a terrific overhaul here from Don and his crowd. Hot stuff.

★★★★
LOVER'S HOLIDAY (Crazy Cajun, BMI)
PEGGY SCOTT & JO JO BENSON—
SSS International 736.
This duo sounds properly dynamic and ought to score with the funky cut.

★★★★
I'LL BE YOUR BABY, TONIGHT (Dwarf, ASCAP)
THE CIRCUS SONG (Witmark, ASCAP)
JIM KWESKIN JUG BAND—
Reprise 0675.

Amusing, attractive, countrified version of the terrific Bob Dylan song. Ought to make it.

★★★★
WHEN WILL I LEARN! (Shantez, BMI)
LOOK AT HIM (QUEL MOMENTO) (Essex, ASCAP)
NICK PALMER—*RCA Victor 47-9486*.

Pretty new ballad from a new show heading toward Broadway. Nick does nicely.

★★★★
SOULFUL SHADE OF BLUE
(Gypsy Boy-T. M., BMI)
PINEY WOOD HILLS (Gypsy Boy-T. M., BMI)
BUFFY SAINTE-MARIE—*Vanguard 35064*.
Country-folk song from Buffy has a great charm. Ought to get attention.

★★★★
HOW'D WE EVER GET THIS WAY? (Unart, BMI)
ARE YOU EVER COMING HOME (Unart, BMI)
ANDY KIM—*Steed 707*.

Multi-tracked reminiscing about a once-happy affair could catch on. Andy keeps it bright.

★★★★
MY AIM IS TO PLEASE YOU (Unart, BMI)
BAD REPUTATION (Selma, BMI)
THE EXECUTIVES—*United Artists 50201*.
This deck will please them all over the country. It has the right rock ingredients.

★★★★
THE PRODIGAL (Crazy Cajun-Singleton, BMI)
MAU MAU MAU (Crazy Cajun-Singleton, BMI)
THE HOMBRES—*Verve Forecast 5083*.
Wanderer sings about misspent life. The gang have their second tremendous one here.

★★★★
LIFE TIME OF HAPPINESS
(Waredown-Lenny, ASCAP)
ODE TO BILLIE JOE (Larry Shayne, ASCAP)
RONNIE KOLE TRIO—*Paula 296*.
Very refreshing treatment of a la piano of cute instrumental theme.

★★★★
SAY WHAT YOU MEAN (Egg, BMI)
BEDTIME STORY (Egg, BMI)
GLAD—*Equinox 70004*.
Glad will make teens glad. The beat sound that's going up charts these days.

(Continued on page 10)

LA LA MEANS I LOVE YOU ¹⁵⁰

THE DELPHONICS

IT ALSO MEANS...

- 8 - CASH BOX
- 7 - RECORD WORLD
- 6 - BILLBOARD



DISTRIBUTED BY **AMY MAC**  RECORDS INC. 1776 BROADWAY N.Y.C.
"THE MEASURE OF SUCCESS"

Frankie Laine Sensation In South Africa

No one was more surprised than ABC Records' veteran songster Frankie Laine at his recent spectacular reception in South Africa—"I had thought this kind of thing was rather over for me at my stage of the game. But maybe not," he informed *Record World*.

Definitely not.

"There is great interest [in South Africa] in the old stuff," he continued. "Plus the new things." Already, following his smash performances at various locations in South Africa, "I'm set for life-long appearances in South Africa. 1969 is already set up."

Greeted with a riotous ovation upon arrival in Johannesburg, Laine was welcomed with further enthusiastic demonstrations when he landed at D. F. Malan Airport in Cape Town. "I've been wanting to come here for 12 years," he told reporters. "I just can't get over that fantastic welcome at the airport. Do you know, the last time that

happened to me was in Italy in 1957? In 1964 they yelled for me in Japan—but it was nothing like this!"

Critical Accolades

Among the critical accolades: "A consummate entertainer . . . His evergreen talent still sparkles with the vitality and smoothness characteristic of his early successes" . . . "Timing is impeccable . . . Mr. Laine, I pray you continue long" . . . "A middle-aged, benign-looking singer walked casually on to a stage in Cape Town last night and created an impact so sensational that it will probably never be bettered here."

Laine has been enjoying a comeback since his signing by label president Larry Newton to ABC.

Back in the U.S., Laine is set to cut the ribbon and preside as host at the opening of a new Sears Roebuck store in Philadelphia on March 23. Laine opens on March 18 at the Latin

Epic Issues 4 Pop Albums

Epic Records is releasing four popular albums in March: "In Search of Eros," "Dance to the Music," "Brazilian Trip" and "Suddenly You Love Me."

"In Search of Eros" by Rod McKuen was first issued in 1961.

"Dance to the Music" by Sly and the Family Stone, featuring the group's hit single by the same title, is the second album by the contemporary group.

Mitchell and Ruff (Mitchell is a pianist, and Ruff plays the French horn and bass) can be heard in their latest recording, "Brazilian Trip." While the Tremeloes are on "Suddenly You Love Me," titled after their current best selling single.

Casino in Cherry Hill, N.J. His latest single is "To Each His Own," and his new album is "I Found You."

Laine also has found a whole new career—not to mention a whole new cheering section on the map.

Family Portrait



Members of Dean Martin's family flew in to New York recently to surprise Dean's daughter Gail at her nightclub debut in the Persian Room, New York. Dad was in Durango, Mexico, filming a movie and was unable to attend. Pictured, from left, are brother Dino, Gail, Mrs. Martin and sister Deana.

Mercury Inks Rose

NEW YORK — Mercury Records has signed singer C. G. Rose to an exclusive contract, announces Charles Fach, Director of Recorded Product.

Rose is the nom de disk of songwriter, producer, musician Ronnie Dante, who is now completing the musical circle with his first single for Mercury "Sayonara Baby," being released.



SINGLE REVIEWS

FOUR STAR ★★ ★★ PICKS

(Continued from page 8)

OH, I'LL NEVER BE THE SAME
(Wally Roker, BMI)

GET YOURSELF TOGETHER (Wally Roker, BMI)
YOUNG HEARTS—Minit 32039.

Crowd of sweet singers send out their r/b message with power. Will get there.

★★★★

WITHIN YOUR MIND (BMI)
CANDY RAINBOW (BMI)

THE LLOYDS OF LONDON—Apex 77074.
Group from up Canada way could break through with these contemporary slices.

★★★★

POWER OF LOVE (Fame, BMI)
I STILL WANT YOUR LOVE (Metric, BMI)

THE HOUR GLASS—Liberty 56029.
These guys could move many decks with this contemporary piece of rock and roll.

★★★★

ANYONE CAN MOVE A MOUNTAIN
(St. Nicholas, ASCAP)

ON A CLEAR DAY (Chappell, ASCAP)
BUDDY DAVIS—Barrington 5006.

Johnny Marks' inspiration song in robust reading by Buddy should move sales.

★★★★

SWEETHEART, SWEETHEART
(April-Blackwood, BMI)

COME ON, MAKE LOVE TO ME
(Kinlu-Overbrook, ASCAP)

THE SWEETHEARTS—Como 451.

The Sweethearts sing an appealing teen love song. The beat will magnetize the kids.

I'M NOT GONNA GIVE UP (Harthon-Aim, BMI)
I'LL CRY 1,000 TEARS (Harthon-Aim, BMI)

EDDIE HOLMAN—Bell 712.

Eddie gives out with some hot soul sounds here and the crowds could like it like that.

★★★★

(WOMAN) EASE MY MIND (Argo, BMI)
BROADWAY CONCRETE (Argo, BMI)

JASON—Autler 1231.

New fellow and new label make dramatic bow on the scene. Compelling love song.

★★★★

ONE WAY TICKET (Notable, ASCAP)
GO (Chappell, ASCAP)

HELEN REDDY—Fontana 1611.

Vivacious song about traveling on has a contemporary swing as Bruce Hart and Steven Lawrence write and Helen sings.

★★★★

MY TIME (Hankasbo, BMI)
SEE HERE HONEY (Hankasbo, BMI)

BO & THE WEEVILS—Allen 1001.

Interesting teen message could break through if the breaks are right. Bo has low-key delivery.

★★★★

FOR THE CHOSEN FEW (Van-Lee, ASCAP)
TAR AND CEMENT (Feist, ASCAP)

WENDY FARRELL—Kapp 902.

New girl shows off talent on this sinuous ballad. Might break through.

THE PROPHET (Treble Clef, BMI)
THE PROPHET INSTRUMENTAL
(Treble Clef, ASCAP)

THE WAYWARD BUS—
RCA Victor 47-9484.

Clairvoyant David Hoy goes on record with some prophecies as a group chants eerily behind him. Far-out.

★★★★

CRYSTALLIZE YOUR MIND (Guard, BMI)
NOW IT'S OVER (Guard, BMI)

LIVING CHILDREN—MTA 140.

These kids are right in today's groove and could turn their thing into something good.

★★★★

CRY, CRY, CRY (Lion, BMI)
UNDER THE PINES (LeBill, BMI)

WILLIE HOBBS—Soft 1018.

Willie could go far with this song of woe. The blues sound mighty blue as he does them.

★★★★

BIG BOY (Vapac, BMI)

YOU'VE CHANGED (Benmokeith, BMI)
THE JACKSON FIVE—Steeltown 681.

Already breaking, this infectious and pretty slice will move teens to counters. Sweet gal in lead.

★★★★

WHERE SHE'S GONE (Heads Up, BMI)
FLOWERS (MOTHERS CARE) (Heads Up, BMI)
THE BOOK—Murco 1041.

A pretty teen tune will get reaction soon. The Book should start sales chapters.

★★★★

(YOU KEEP ME) HANGIN' ON
(Garpax-Alanbo, BMI)

LONG HOT SUMMER (Cape Ann, BMI)
JOE SIMON—Sound Stage 7 2608.

A good r/b entry here from Joe. He croons it engagingly. Not the Supremes song, by the way.

SATURATION SOUND

A giant step towards an all-stereo industry. For the first time, a single that plays stereo or mono with maximum sound quality using either system.

One superlative standard of sound. The best on all phonographs.

The first Saturation Sound singles release includes:



IN NEED OF A FRIEND
by The Cowsills
K-13909ss

**HOW TO HANDLE
A WOMAN**
by Jerry Lanning
K-13910ss

WATERMELON MAN
by Erroll Garner
K-13916ss



MAMAN by
Arthur Prysock
VK-10592ss



WHAT A WAY TO GO by
The Appletree Theater
KF-5082ss



HORSE by
The Legionnaires
KA-243ss



FUNKY WAY
by Calvin Arnold
V-605ss

In the very near future all new albums and singles will be produced under this revolutionary new system, exclusive with The MGM Family of Records.

MGM, Verve, and Verve/Forecast Records are divisions of Metro-Goldwyn-Mayer Inc.

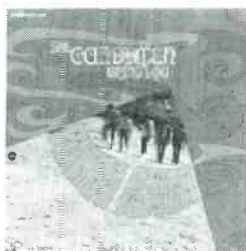




Pick Hits

THE CANDYMEN BRING YOU CANDY POWER *ABC ABC(S) 633.*

Nasty and sweet, the Candyman show off their considerable talents on a second album. Their current single, "Ways," is here and so is a tart spoof, "Great Society." Dylan's "Memphis Blues Again." Ivory Joe Hunter's "Blues at Midnight."



CHILD IS FATHER TO THE MAN

*BLOOD, SWEAT AND TEARS—
CL 2719; CS 9619.*

There's something happening here. Something old, definitely something new and lots blue (with brass). The Al Kooper-headed group, produced by the resourceful John Simon, will establish sales records with "I Love You More Than You'll Ever Know," "Without Her," originals.



HARUMI

Verve Forecast FT/FTS 3030-2X.

Tom Wilson, producer with an enviable divining rod, has found a well-spring of talent in Japanese rockster Harumi. Lad is introduced, wailing Nipponese R/B with strings and brass on a deluxe two-record set. Watch Eastern son rise.



LOOKING AT YOU

SANDY POSEY—MGM E/SE 4525.

The gal launches into some exciting sides on this package. Most of the cuts are unfamiliar, but Sandy sings them with such conviction that they seem like old friends. "Deep in Kentucky," "Out of Tune," "One Man Woman," etc.



THE NAT KING COLE DELUXE SET

Capitol (S)TCL 2873.

A collection on three records, of some of the cream of the Nat King Cole catalogue. "Only Yesterday," "Road to Nowhere," "Poincianna," "Sunday, Monday, or Always," "Avalon," "The Late, Late Show," "Mood Indigo."



LES PAUL NOW!

London SP 44101.

Les Paul, whose extensive equipment is shown on this double-fold album, is still making those incredible sounds with his guitar. Ripping along melody road at his breath-taking pace, he plays "Lover," "Caravan," "Tennessee Waltz."



... LOVE THAT BERT KAEMPFFERT

Decca DL (7)4986.

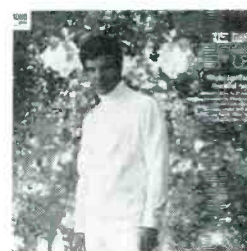
Dedicated to sweet and sentimental sounds, Kaempfert plays fox trots and waltzes that he wrote or might have written. "Lonely is the Name," "I Should Care," "Caravan," "Just as Much as Ever," "The Glory of Love," more.



JUST TODAY

BOBBY VEE—Liberty LST 7554.

The Vee fans will turn out en masse to pick up this latest elpee with singles "Beautiful People" and "Maybe Just Today" and clever medley of "My Girl" and "Hey Girl." Bobby keeps it smooth and easy.



SATISFACTION FROM THE SOUL SOCIETY

Dot DLP 3842; DLP 25842.

The buyers will get plenty of satisfaction from this package of funk. The 12 ditties in the package have made their mark as rhythm and blue sizzlers of the current day. "Soul Man," "Pata Pata," "Mercy, Mercy, Mercy," etc.



THE HANDWRITING ON THE WALL

COMEDY CAST—Atlantic 178; SD 8178.

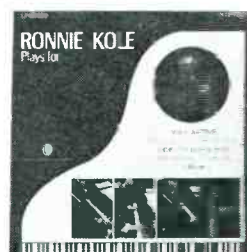
This tribute to the sassiness and wisdom of graffiti could do extremely well. Graffiti on a number of subjects, like sex, politics and religion are read with humor by Jack Raymond, Haskell Barkin and cast.



RONNIE KOLE PLAYS FOR (YOU ALONE)

Paula LP(S) 2200.

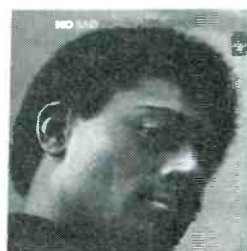
A pianist who seems to be a man for all moods plays something from all catalogs. Kole does right by "Big Noise from Winnetka," "San Antonio Rose," "Slaughter on 10th Avenue," "Ode to Billie Joe" and like that.



NO SAD SONGS

JOE SIMON—Sound Stage 7 SSS 15004.

Joe has been building a following over the past while and he'll please them with this collection of satiny r/b tunes. "No Sad Songs," "Long Hot Summer," "Can't Find No Happiness," "Come On and Get It." Top singing.



FOR SALE

*ALEXANDER'S TIMELESS BLOOZBAND—
Uni 73021.*

Original blues from gritty new group. They have their own feelings about the genre and they express them articulately and compellingly. "Love is Strong," "Rosie," "Life," "Firefly" and other newies.



DARLING OF THE DAY

*ORIGINAL CAST—
RCA Victor LOC/LSO 1149.*

This musical adaptation of Arnold Bennett's "Buried Alive" came and went on Broadway in a hurry, but, even so, many musical comedy buffs will want to have this collection of never less than pleasant Jule Styne-E. Y. Harburg songs. Patricia Routledge. Vincent Price.





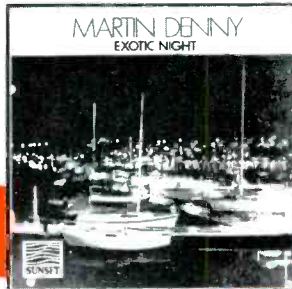
SUNSET RECORDS FINEST QUALITY



SUS 5196



SUS 5198



SUS 5199



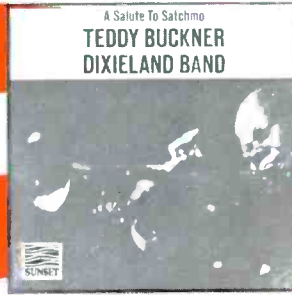
SUS 5200



SUS 5201



SUS 5203



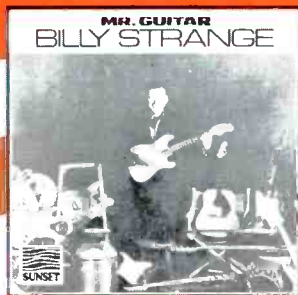
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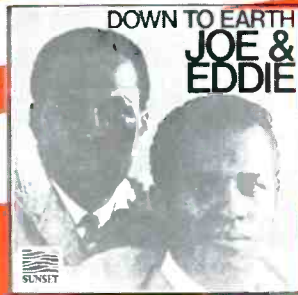
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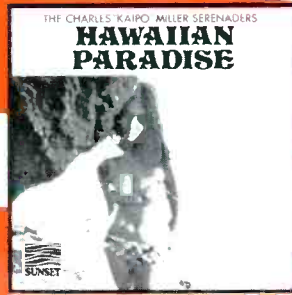
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SUS 5211



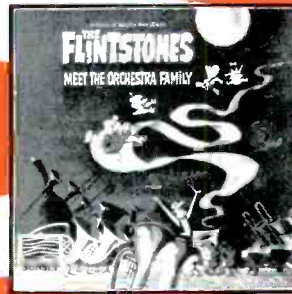
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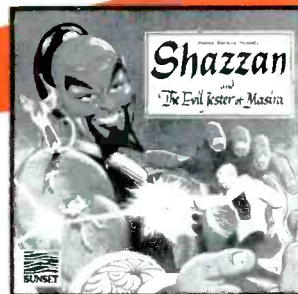
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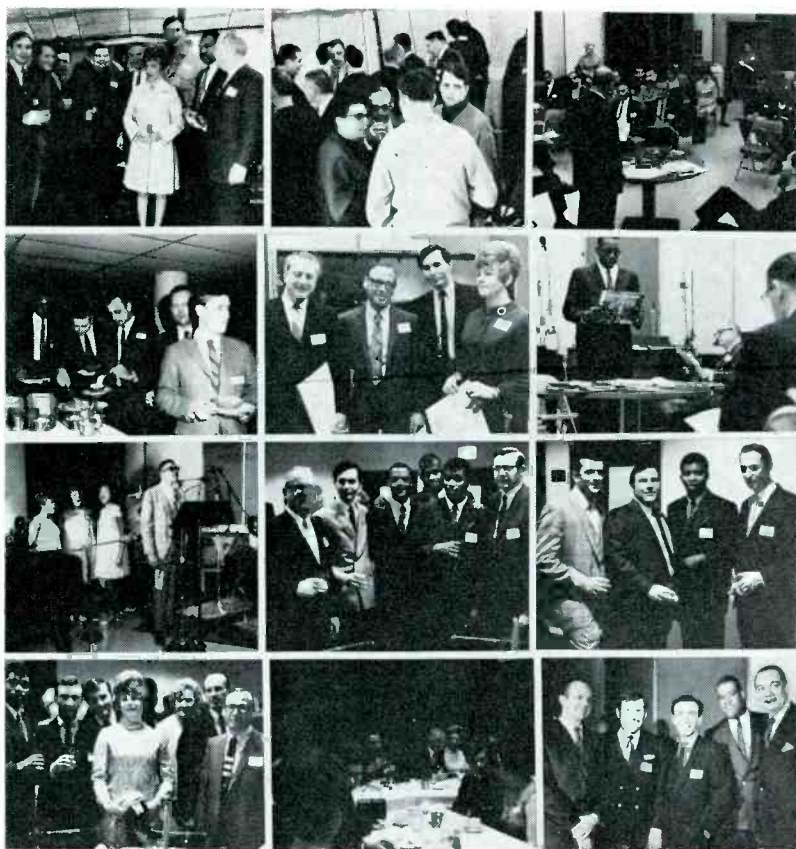
ECONOMY PRICE

Nashboro Makes a Big Week - End Of Studio's Debut, Sales Meet

NASHVILLE — Nashboro Record Company, Inc., distributors of the Nashboro, A-Bet, Excello, Crescent and Sound City labels, officially unveiled its new Woodland Sound Studio here on March 1 and 2. Event was combined with the labels' sales meeting, and was held at the studio site at 1011 Woodland St.

The week-end festivities (Friday and Saturday) were widely attended and featured tours and live entertainment capped by a one-hour radio broadcast from the new studios. WCAK transmitted the program, featuring such Nashboro, etc., artists as Slim Harpo, the Avons, Stacey Lane, Kip Anderson, Brother Joe May and Freddie North and the Skylarks.

The studio, established on the site of the old Woodland Theater, will be utilized for both Country and Western and Rhythm and Blues artists. The feeling of label execs is that Woodland is very capable of bringing a "truly great" R&B sound to Nashville. The studio takes up about 28,800 cubic feet. Among the electronic features are a console, built by Electronic Equipment of Atlanta, under the supervision of Glenn Snoddy. It has 16 microphone channels, simultaneous four track, three track, two track and mono feeds, with ready expansion to eight track for the future. Echo chambers manufactured in West Germany by "EMT" were specially ordered



Above, the many music industry notables who turned out for the Nashboro Record Company's two-fold recent week-end festivities in Nashville: the opening of their new studio and their labels' sales meetings. From top, left: Shannon Williams, Vice President Nashboro; John Sturdivant, Record World; Armen Boladian, Record Distributors, Detroit; Kal Rudman, Record World; Ted Adams, Music City; Nashville; Janet Tabor, Ernie's Record Mart, Nashville; Hutch Carlock, Music City, Nashville; Bob Holmes, A&R Nashboro, Bud Howell, Executive Vice President Nashboro. Front group, back to camera, Hutch Carlock, Music City, Nashville; Kal Rudman, Record World; Dave Benjamin, Tone, Miami; John Sturdivant, Record World, Nashville; first back group Virgil Luger, Music City, Birmingham; Bill Emerson, Big State, Dallas; Ted Adams, Music City, Nashville; second group, Paul McGrath, Val Bartlett, P. M. Records, Pittsburgh; Skippy White, Mass Records, Boston; third group, Bud Howell, Executive Vice President, Nashville; Bob Baulch, Vice President, Crescent Company. (Background) right, Dorothy Keaton, Corp. Secretary, Nashville; left, Pat Gray, Manager of the Order Department; Bud Howell, Executive Vice President Nashboro conducting meeting; seated right, Shannon Williams, Vice President, Nashville; Nashboro distributors, seated, Freddie North, Promotion-Sales and artist, Nashville; Paul McGrath, Val Bartlett, P. M. Records, Pittsburgh; Jerry Tanner, Stan's, Shreveport; Jimmy Exum, Sound City, Jackson, Tenn. Bill Binkley, Southland, Atlanta; Dave Benjamin, Tone, Miami; Shannon Williams, Vice President Nashboro; Gwen Kesler, Southland, Atlanta. Slim Harpo presenting his new LP "Tip On In" at sales meeting; seated, Bud Howell, Executive Vice President, Nashville. Freddie North performing on live radio show WLAC backed by the Avons. Bud Howell, Exec Vice President, Nashville; Shannon Williams, Vice President; Nashville; Charles Gray, General Distributing, Baltimore; Leroy Phillips, United, Chicago; Kip Anderson, Bernie Blake, Cash Box, New York, Mickey Beheler, Bertos, Charlotte; Ewell Rousell, Memphis-Delta; Phil Goldberg, Bertos, Charlotte, Kip Anderson; Arman Boladian, Record Distributors, Detroit; Dave Shafer, Record Distributors, Detroit; Gwen Kesler, Southland, Atlanta; Margaret Richbourg, John Richbourg, WLAC; Dave Benjamin, Tone, Miami. Mrs. Harold Lipsius, Universal, Philadelphia; Ernie Leaner, United, Chicago; Jack Funk, President Nashboro; Mrs. Louise Funk, Frank Lipsius, Universal, Philadelphia; Dorothy Keaton, Secretary, Nashville. John Richbourg, WLAC; Dave Shafer, Record Distributors, Detroit; Arman Boladian, Record Distributors, Detroit; Leroy Phillips, United, Chicago; Hoss Allen, WLAC.

Price MGM NARM Rep

NEW YORK — Morrie Price, record industry vet, has been appointed to a newly created position as special representative to the rack industry by Mort L. Nasatir, President of the label.



Morrie Price

Price takes on these special duties in addition to his job as chief of the MGM-owned Metro Distributors in Chicago for the time being. Nasatir explained that Price will provide a special liaison between the MGM president's office and the key racks around the country. Price will report directly to Nasatir on the state of the rack business and will also be available to the racks for consultation and advice in merchandising, marketing and promotion matters.

Price has held major positions with many labels. He has been marketing director and Chicago branch manager for MGM, VP at Mercury Records and National Sales Director for United Artists.

Stereo Singles

(Continued from page 3)

Larry Newton, President of ABC, announced two weeks ago that although the label was now manufacturing compatible stereo singles, no price raise was anticipated. Project 3 has prepared a stereo single.

So has Buddah.

Other companies contacted were remaining cautious.

Bill Farr of Columbia said that his company, having tried stereo singles not too long ago for the purpose of supplying juke operators, "finds the interest disappointing. But we're watching to see what happens. We've got no current plans, but we're in sympathy with anything that would raise prices."

Bob Kornheiser of Atlantic, who have the C.S.G. process, said that the label has no current plans for change, but "we're seriously investigating possibilities."

Irving Greene of Mercury said, "At this time, we're satisfied with the singles situation as it is."

Time — and what happens with Elektra and MGM—will tell.



"THIS IS MY WOMAN"

b/w

"Stop Along The Way"

recorded by

ROBBY TAYLOR



INTEGRA
Record #103
ALLENTOWN, PA.

for this installation.

All new tape equipment consists of four track, three track, two track and monaural recorders.

Complex of Interests

Dedication and official opening of the studio highlighted the emergence of the label family as a complex of interests. The national meeting and celebrations pointed up a sizeable growth over the last year that has seen a boom in artist and executive growth at the companies. Financially, in the first half of the current fiscal year, Nashboro realized a 100% increase in dollar sales and appointed four new distributors to

keep the momentum working.

Covering Markets

Covering the Philadelphia market, Universal was named the area distributor; and others recently appointed were Sound Sales in Cleveland, Fidelity Electric in the northwest and Action Record Distributors in the Rocky Mountain territory.

Nashboro Record Company has been in existence for many years, having been incorporated in 1951. Long recognized as a leader in spiritual music, it took on the added facet of Rhythm and Blues, and things began to happen. They still are.

Diamond to Key UA Music Post; Will Work on 'Chitty' Score

Morris Diamond has been appointed International Director of Music Projects for United Artists, effective immediately, it was announced by Michael Stewart, President of United Artists Records and Music Companies.

Diamond will work exclusively on "Chitty Chitty Bang Bang," Albert R. Broccoli's lavish musical fantasy, starring Dick Van Dyke, Sally Ann Howes and Lionel Jeffries. With 13 songs by the Academy Award-winning team of Richard M. and Robert B. Sherman, the UA roadshow release will offer wide promo scope for the music industry veteran.

He will operate in all areas of promotion and will work with producer Broccoli and Murray Deutch, Executive Vice President of UA Music Companies.

Diamond, who began his career in the music field with the



Morris Diamond
Will Work from Coast

Tommy Dorsey band, has since held a number of important industry posts. He was National Promotion Director of Mercury Records from 1962-1966, and most recently was National Sales and Promotion Manager for the Acta Records Division of Paramount Pictures in Hollywood. While on the Coast he also served as music consultant for a number of motion picture producers.

Seeco Leased to David Last

NEW YORK—Seeco Records, considered to have the first major Latin American record catalogue, has been leased for three years to David Last, owner of the Met Richmond organization, which includes several labels.

As reported last week by Sidney Siegel, founder and continuing head of Seeco, the Last lease is for the United States and Puerto Rico. Following his three-year lease, Last has the option to buy Seeco Records.

Siegel remains at the head of Seeco and will be signing and producing artists for all the world licensees that Seeco has serviced over the years. He has

plans, too, to sign new artists and acquire new material.

Last, headquartered at his Met Richmond operation at 1637 Utica Avenue in Brooklyn, stated that activity at Seeco will be stepped up.

Last has announced new artists, too, "including Juan Sedes and his Orchestra, who have brought up a new rhythm, Guaguanco. We have another composer, too, Marciel Soto, whom we've put on for promotion in radio and TV."

The first new Seeco releases are due on April 1, with a new group Last is very high on to be unveiled then. Plus, of course, other product and talent.

Heilicher Purchase

(Continued from page 3)

Pickwick International is one of the largest independent merchandisers of economy-priced recordings in the United States.

In the six months ended Oct. 31, 1967, the company showed a net income of \$306,440 or 50 cents per share compared with \$243,251 or 40 cents per share in the previous comparable period, a rise of 26%. Sales rose 28% from \$4,037,917 to \$5,161,401. It is estimated that in the current fiscal year, which will end April 30, sales will come to more than \$10,000,000 as compared with \$8,209,361 in fiscal 1967 with a commensurate increase in profits.

Heilicher Brothers, which does not report income, is estimated to gross upwards of \$18,000,000 annually and is one of the largest, diversified record merchandising operations in the United States.

For both parties the merger represents diversification and access to additional depth of management. While both businesses will be conducted independently, it is felt that the combination of two exciting growth companies in the burgeoning record industry will provide each a strength beyond their arithmetical combination.

The agreement is subject to the approval of the Board of Directors of the Corporations and their stockholders.

Spiegelman Tops Ranwood, East

HOLLYWOOD — Seymour Spiegelman has been appointed Director of Eastern Operations for Ranwood Records, announces Larry Welk, VP and General Manager for the label.



Seymour Spiegelman

Spiegelman's appointment is effective immediately. He exits Dot Records following a 16-year tenure with the label, first as an artist with the famed Hilltoppers and later as its Director of Eastern Operations.

Headquartering in New York, Spiegelman will be directly responsible for A&R, including the acquisition of masters and copyrights; promotion, sales and merchandising reporting directly to Executive VP Christine Hamilton.

Geo. Sherlock To Paramount Publishing

LOS ANGELES — George Sherlock has been retained by Paramount Publishing to function as West Coast Professional Manager, according to a joint announcement from Jay Lowy, General Professional Manager of the firm, and William R. Stinson, Executive VP, General Manager, Paramount Pictures Music Publishing Companies.

Sherlock will be based at Paramount Studios, Hollywood, effective Monday (3/18), reporting to Lowy at the pubbery's New York City offices.

Kaufman UJA Fete May 11

NEW YORK — Harold Kaufman of Brooklyn will be honored for his devotion to the humanitarian aims of the United Jewish Appeal at a Dinner-Dance sponsored by the Coin Machine Division to be held May 11 at the New York Hilton Hotel. The announcement was made by division Chairman Gilbert Sonin.

WHERE THE RAINBOW ENDS

Tony Hiller (P.I.P.)

MAYBE SOMEDAY YOUR EYES

High Windows (Epic)

I'M GETTING SENTIMENTAL OVER YOU

Jack Jones (RCA Victor)

GREEN GRASS

Johnny Mann Singers (Liberty)

ASK ANY WOMAN

Carmen McRae (Atlantic)

WE CAN GET THERE BY CANDLELIGHT

New Faces (Parrot)

CARAVAN

Bert Kaempfert (Decca)

Les Paul (London)

Wes Montgomery (Verve)

COUNT THE WAYS

Society's Children (Atco)

SERENATA

Sergio Franchi (RCA Victor)

Harold Vick (RCA Victor)

DOWN-DOWN-DOWN

Count Basie & Mills Bros. (Dot)

SHEIK OF ARABY

Bert Kaempfert (Decca)

Jim Kweskin Jug Band (Reprise)

MOOD INDIGO

Brenda Lee & Pete Fountain ... (Decca)

Jim Kweskin Jug Band (Reprise)

BEYOND THE SHADOW OF A DOUBT

Billy Fury (Bell)

ROCK-A-BYE YOUR BABY MARGIE

George Jessel (Audio Fidelity)

STAR DUST BLUE TANGO

Four-Score Pianos (Ranwood)

ON THE BEACH

Finder's Keepers (Fontana)

RED ROSES FOR A BLUE LADY

Al Hirt (RCA)

Ernie Freeman (Dunhill)

YOU'VE GOT YOUR TROUBLES

Cab Calloway (P.I.P.)

EVER SINCE YOU TOLD ME THAT YOU LOVE ME

Tiny Tim (Reprise)

WHO'S SORRY NOW

Bobby Vinton (Epic)

Guitar Underground (Project 3)

ALL MY LOVE

Billy Vaughn (Dot)

LOVESICK BLUES

Hank Locklin (RCA Victor)



MILLS MUSIC, INC.
1790 Broadway
New York,
N.Y. 10019

**We just increased
your sales of Hip Pocket
Records by 600%.**



*Mfr.'s suggested retail price.

www.americanradiohistory.com

We price-tested HP's in various markets at various price levels and found that sales shot up six hundred to two thousand per cent at 39¢*. So, we lowered the price to 39¢.

Sure, HP's were a bargain before at 69¢*. And stores were selling a bundle of them. But at 39¢, they're an even hotter item. Kids can't get enough of them.

You come out way ahead, too. Because you get the same margin at 39¢ as you did at 69¢.

Radio/phono sales take off, too. Selling more Hip Pocket Records helps you sell the Philco portable radio/record player.

This baby's a neat little money maker. A six-transistor radio—33 and 45 record player. Just 5½ x 10 inches. Just \$24.95*.

In the stores where we lowered the price on HP's, Philco radio/phono sales jumped anywhere from three hundred to seven hundred per cent.

If you like to play the percentages, talk to your guy from Philco-Ford about Philco Hip Pocket Records.



FAMOUS FOR QUALITY THE WORLD OVER
PHILCO-FORD CORP., PHILA., PA. 19134



Biscoe Named White Whale National Promo Director

HOLLYWOOD—White Whale Records owners Ted Feigin and Lee Lasseff have appointed Eddie Biscoe as National Promotion Director for the Coast-based label.

Biscoe had been acting in the same capacity at Tamla-Motown Records for the past four years, and prior to that he was with Schwartz Brothers Distributing in Washington, D.C. Biscoe leaves March 18 for a 12-city tour in which he will meet with White Whale sales and promo representatives to discuss the company's current projects. Top on the list is the Turtles' latest hit, "Sound Asleep," which is moving toward the top 10 on the charts.

Biscoe will have new film on the Turtles for local and syndicated television shows and will also prepare for two special



Eddie Biscoe

press-celebrity engagements by the group. They will perform at the Factory in Los Angeles on March 26 and at the Cheetah in Chicago on May 5-6.

UA Releases 50 LPs

MIAMI BEACH — United Artists Records unveiled its gigantic 50-LP release last week (15) during the diskery's 10th Anniversary Convention at the Doral Hotel here.

The UA release: "Great Motion Picture Themes and Original Soundtracks—Ten Golden Years"; "Love is a State of Mind," the Serendipity Singers; "The Josh White Jr. Album"; "An Ordinary Miracle," Bobby Lewis; "The Painted Desert,"

Ferrante and Teicher; "Fred Carter Jr. Plays Goldsboro"; "Honey," Bobby Goldsboro; "Del Reeves Running Wild"; "Suite Flamenco," Carlos Montoya; "The Best of Jimmy Roselli"; "Composes, Produces, Sings," Ellie Greenwich; "Did She Mention My Name," Lightfoot; "With Their New Face On," the Spencer Davis Group; "Jimmy Velvet Sings a Touch of Velvet"; "The Best of Al Caiola—
(Continued on page 20)

Music Lodge Elects Slate

NEW YORK — Key record industry people were among those elected as new officers of the Music and Performing Arts Lodge of B'nai Brith at the last meeting held at the Friar's Club.

Goldfarb President

Entering its fifth year, the Lodge named Herb Goldfarb (London Records) President, and Floyd Glinert (Shorewood Packaging) Executive Vice President.

George Gabriel (BMI), Ira Moss (Pickwick International), Toby Pieniek (Attorney), Dave Rothfeld (E. J. Korvette) and Leo Strauss (CPA) were elected Vice Presidents.

Ted Shapiro (ABC) and Al Feilich (BMI) were named respectively Treasurer and Corresponding Secretary.

Jim Cohen (ASCAP) will fill the recording secretary post, while outgoing President, Al Berman (Harry Fox Office), will assume Chaplain duties.

Record World's Publisher, Bob Austin, Cy Leslie (Pickwick International) and Art Talmadge (Musicor Records) were elected trustees. Stanley Mills (Marks Music) and Ivan Mogull (Ivan Mogull Music) will hold Warden and Guardian posts, respectively.

All officers will be installed at a special dinner, Tuesday, April 9, at 6 p.m. at the Tavern on the Green.

The Lodge, representing the Music and Performing Arts Industries, meets monthly. Membership information may be obtained from Herb Goldfarb at London Records.



MONEY MUSIC

by Kal Rudman

Smash Tip: "Tighten Up," Archie Bell, Atlantic. Giant WLS, Chicago; WQXI; WIBG.

Top Tip—Proven Hit with Adults That Sells: "Have a Little Faith," David Houston, Epic. Broke open Top 40 at WING, Dayton; WIXY, Cleveland. On WPOP, Hartford and many other pop stations.

Cowsills getting very strong. Solid hit.

Looks Like a Smash, Adults and Kids: "Unicorn," Irish Rovers. Solid Sales and Chart Action: Strawberry Alarm Clock.

Money Music Tip is a Winner With Adults Top 40. "The Last Goodbye," Dick Miles, Capitol.

Looks Like a Hit: "I Love You," People, Capitol. Many big stations.



Kal Rudman

Hottest New R&B Records in the Nation: James Brown is a monster; "Cowboys to Girls," Intruders, Gamble—Smash WIBG, Philadelphia, over 12,000 in L.A. off KGFJ Pick; smash Cleveland, Miami, St. Louis, Atlanta; over 20,000 in Baltimore; broke in Chicago and NYC. Kenny Gamble & Leon Huff are the nouveau Holland-Dozier.

Next Gamble-Huff Smash to Be: "Mission Impossible (She Can't Be Loved)", Soul Survivors, Crimson—blazing fantastic production, tough lyric, raw excitement.

Pick: "I See Her Face," Hudson Bay Company, Smash.

Monster Sales: "Cry Like a Baby," Box Tops. Will go over a million.

Perry Murphy, Music Director of KOMA, Oklahoma City, and Bill Roemer, Music Director, WSER, Elkton, Md., report requests 5-to-1 on Lemon Pipers' "Blueberry Blue" over the plug side, "Rice is Nice."

The other week we told you that some key pop stations were exposing the B side of one of the current hottest smashes in the nation. The very hip R&B deejays, Atlantic Records and myself have been keeping this secret under wraps, because many people consider this song to be the greatest soul ballad ever written, even stronger than "Drown in My Own Tears" (as done by Ray Charles and Aretha Franklin). The title is "Ain't No Way For Me to Love You (If You Won't Let Me)." It is the B side of Aretha Franklin's "Since You've Been Gone," and is in her newest album.

Jerry Wexler is very proud of the fact that he conceived the title, and the music and lyrics were written by Aretha's sister, Carolyn. It was written on a very personal basis, and I feel it is unparalleled in its adult sensitivity and its crystallization of the nitty gritty of true life.

Atlantic is re-servicing with the full 4:12 on one side, and an edited version on the other. The record defies editing. Aretha's performance is a tour de force. She had hits that had never even been invented. She gives all of herself. This is truth as only Aretha knows it. Some of the Bill Gavin correspondents who are giving heavy play to this side and getting heavy requests are: Hal Moore, WKYC, Cleveland; Fred Winston, WING, Dayton; Tex Myers, WRIT, Milwaukee; Perky Murphy, KOMA, Oklahoma City. WQXI, Atlanta; Smash. Aretha's sales are over 1 1/4 million. "Unwind," Ray Stevens, is a Communication Record—As Predicted

Drake station KFRC, S.F., is now charting "Unwind," Ray Stevens, Monument. Perry Murphy was skeptical about the record, but tried it anyway. After 2 1/2 weeks the lyric sunk in, and it's now a hit. This is a mature adult slice of life. It takes a REAL deejay to make a record of this type happen. (Charted WKBW, Buffalo.)

WSAI, Cincinnati, New contest: "Music Explosion." Giving away a copy of every new record they play for the next year to the winners. A new contest each hour. "Which recording artist is in the WSAI music room?" Clues are given during the hour from 3 to midnight. Phone calls have increased 25%. WSAI buys all the records. Top 10 Request: "Unicorn," Irish Rovers. WSAI Pick: "Master Jack." On: Percy Sledge; Arthur Conley; Mirettes; Etta James.

Sureshot Hit: "Call Me Lightning," Who, Decca.

Breakout Smashes

1. "Honey," Bobby Goldsboro—Gigantic sales. I figure #1. RED HOT!
(Continued on page 20)

INSTANT WEALTH!!
THE RICH KIDS
AND A DOLLAR VOLUME NEW SINGLE
"YOU MADE ME A MAN"
b/w "I TRIED TO TELL YOU"



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Steed Records, distributed nationally by Dot Records, a Division of Paramount Pictures Corporation, 1507 North Vine Street, Hollywood, California 90028

Byrds Go Hippie-Billy In Nashville Sessions

NASHVILLE—Record World learned just before deadline what the hard rockin' Byrds and their A&R chief Gary Usher have been brewing during a grueling week of 8-13 hour daily stints behind the locked doors of Studio A in Columbia's recording facilities here last week.

The whole world gets a look at the result of the Byrds' project, "Hippie-Billy," probably late this week. That's when the rush-rush Columbia release hot off the 16-track recording apparatus (manned by Columbia engineers Charles Brass and Robert McGraw) should hit the market.

The master plan incorporates such basic C&W elements as the steel guitar into the psychedelic pop-rock idiom with such powerhouse material as the Bob Dylan-cleffed "You Ain't Goin' Nowhere" . . . later is that super-rush single.

The rest of the project, according to the Byrds and their A&R ramrod, is a double-pocket album spanning the sound gap from bluegrass, pop-country (middle-of-the-road) to electronically produced space instrumentation. The LP is for later release.

Exclusive Interview

Out of an exclusive interview grabbed between takes with

Usher and his Columbia charges who hit the charts some three years ago with "Mr. Tamborine Man" and "Turn Turn Turn," Record World learned that the super-hit psychedelics have come up with some musical chemistry that pours country music, bluegrass, middle-of-the-road and electronic gadgetry that adds up to a pair of formulas one for a bomb . . . the other for a bomb shell.

Even the youthful, incense-burning Byrds could not positively predict what they'll wind up with. But Usher and the Byrds reflected an attitude of calculated calmness and an ambitiously positive approach in their advanced musical experimentation comparable to that of the Beatles and other key pop-rock acts also in quest of a new bag.

Usher and his Byrds freely admitted the basics of their formula, which has been one and a half years in the planning.

More to follow next week.

Vinton at Flamboyan

Epic Records' Bobby Vinton opens a week's engagement at Puerto Rico's Flamboyan Hotel March 28.

UA LPs

(Continued from page 18)

Vol. II"; "The Best of Francis Lai"; "Here We Go Round the Mulberry Bush"; "The Scalp-hunters"; and "House of Flowers."

On the Latino label: "Melodias Inmoratles Para La Juventud," Al Zeppy; "Allegre y Sentimental," Vicentico Valdes; "Entre Los Dos," Chucho Avellanet; "Saludamos Raphael en Puerto Rico"; and "Este es mi Mundo," Tito Rodriguez.

The Veep label is represented by: "Hear My Plea," Prof. Johnson and the Johnson Singers; "Jimmy McGriff's Greatest Organ Hits"; while Ascot offers "Call It Samantha," Samantha Jones.

UA International has "Dawn is Approaching," Luis Arruda Paes and His Orchestra; "Mandoline Club Polonaise"; "Fra Noi," Iva Zanicchi; "Fados from Coimbra," Coimbra Quartet; "San Remo Festival, 1968,"

Various Artists; and "The Bouzoukis of Mikis Theodorakis."

Solid State is featuring "The Big Band," Jimmy McGriff; "Presenting Thad Jones-Mel Lewis"; "The Jazz Orchestra," Joe Williams, Thad Jones, Mel Lewis; "Undercurrent," Bill Evans, Jim Hall; "Wonderland," Charlie Mingus; "King Pleasure — Mr. Jazz"; "St. Thomas," Herbie Mann; "Town Hall Concert," Charlie Mingus; "Coltrane Time," John Coltrane; "I've Got a New Woman," Jimmy McGriff; "Basie Meets Bond"; and "On Tour," Modern Jazz Quartet.

New Unart releases: "Around the World in 80 Days"; "Live for Life"; "Unforgettable Oldies—Vol. II"; "Polkas Cabaret Style"; "Love is Blue," Sir Julian Gould; "From the Heart"; and "Music from Fistful of Dollars, Etc."

The Tom Glazer Series featured "Fun and Games in the Family Car"; "Kooky Songs"; and "Dr. Dolittle and Other Children's Favorites."

Money Music

(Continued from page 18)

2. "Take Time to Know Her," Percy Sledge—Gigantic.
3. Donovan-Hollies.
4. "Soul Coaxin'," Raymond LeFevre—as predicted here.
5. "I Will Always Think About You," New Colony 6—sold 60,000 Chicago; WIBG; WKYC.

Otis Redding: Sales are over 1¼ million.

The title of the fantastic new Stevie Wonder record is "Shoo Bee Do Be Doo Dah Day" . . . The new Billy Vera and Judy Clay is "Where Do We Go," from the LP . . . The title of the new Barbara Lynn record is "Losing You," also from the LP . . . The new Bee Gees is "Jumbo" . . . The new Wilson Pickett record is "Midnight Mover."

Good and Plenty on Senate went on WMCA . . . Scepter is very excited about "Key," Billy Thornbill . . . "May I Carry Your Balloon" by the Swampseeds, Epic, is breaking in Flint, Lansing, Canton; add WCAO, WDRC and WJGC . . . Drake station WRKO-Boston has added "Unwind," by Ray Stephens . . . CKLW-Detroit reports Sweet Inspirations #6; Irish Rovers #8; and Aretha Franklin #1. New Records: Percy Sledge, Darrow Fletcher, Hugo Montenegro, Robert John, Elvis, "U.S. Male" . . . Delfonics has hit #1 at many Bill Drake Stations.

Bill Drake Report

L.A. New: Irish Rovers, Neil Diamond, Timothy Carr, Evie Sands. #1—Manfred Mann; #10—Roger Miller . . . New York City New: Jackie DeShannon, T. Carr, Bobby Vinton, Spiral Staircase. #1—Union Gap.

Memphis New: Arthur Conley, Donald Bryant, T. Carr . . . S.F. New: New Colony Six, Percy Sledge, Love. #1—Delfonics; #4—Box Tops; and #13—Beatles. Top LP Cut: "Black is Black," Paul Mauriat.

Boston New: Ray Stevens, Neil Diamond, Robert John, Bobby Vinton. #1—Troggs; and #12—Miracles . . . San Diego New: Etta James, Robert John, T. Carr . . . Tulsa New: Neil Diamond, Easy Sands, Elvis, T. Carr . . . Cincinnati New: Arthur Conley, T. Carr, Airplane, 4 Jacks. #1—Delfonics.

Fresno New: Cowsills, Tremeloes, New Colony Six, Neil Diamond, T. Carr. #1—Delfonics.

Eric Stephens, WIXY-Cleveland, says hottest LP in Cleveland is "Graduate."

Hot Tips: "Loving You Has Made Me Bananas." by Guy Marks-Reprise, exploded on middle-of-the-road stations and is going on many big top 40 stations. He is the comedian from South Philadelphia. Very funny record . . . "Showtime," Detroit Emeralds, Ric Tic, is top 5 in Cleveland and Detroit. Doesn't anybody

(Continued on page 22)

Visit from Tiny Tim



Shown during a visit to Record World last week are Tiny Tim, Reprise artist currently clicking with his new album, "God Bless Tiny Tim"; Editor Doug McClland (holding Tiny's album); National Promotion Director for Warners-7 Arts-Reprise Records Marvin Deane; Record World Associate Editor Dave Finkle; and R&B-Chart Editor Ted Williams. Tim is set for a Rowan and Martin "Laugh-In" TVer, and will give a concert at the Santa Monica Civic Auditorium in May.

ASCAP CONGRATULATES ITS MEMBERS WHO WERE AWARDED THE 1967 “GRAMMY.”



BOBBIE GENTRY

BEST FEMALE VOCAL PERFORMANCE,
BEST NEW ARTIST AND BEST CONTEMPORARY
FEMALE SOLO VOCAL PERFORMANCE, "ODE TO BILLY JOE."

DUKE ELLINGTON AND BILLY STRAYHORN

BEST INSTRUMENTAL JAZZ PERFORMANCE-LARGE GROUP
AND BEST JAZZ COMPOSITION OF THE YEAR, "FAR EAST SUITE."

SENATOR EVERETT DIRKSEN

BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING, "GALLANT MEN."

BURT BACHARACH

BEST INSTRUMENTAL ARRANGEMENT, "ALFIE."

LEONARD BERNSTEIN

ALBUM OF THE YEAR-CLASSICAL AND †BEST CLASSICAL CHORAL PERFORMANCE (OTHER THAN OPERA),
"MAHLER: SYMPHONY NO. 8 IN E FLAT MAJOR" (MR. BERNSTEIN CONDUCTING
THE LONDON SYMPHONY CHORUS AND ORCHESTRA AND SOLOISTS).

IGOR STRAVINSKY

BEST CLASSICAL PERFORMANCE-ORCHESTRA, "STRAVINSKY: FIREBIRD AND PETROUCHKA SUITES"
(MR. STRAVINSKY CONDUCTING THE COLUMBIA SYMPHONY).

RAVI SHANKAR

BEST CHAMBER MUSIC PERFORMANCE, "WEST MEETS EAST" (MR. SHANKAR AND YEHUDI MENUHIN).

EUGENE ORMANDY

†BEST CLASSICAL CHORAL PERFORMANCE (OTHER THAN OPERA), "ORFF: CATULLI CARMINA"
(MR. ORMANDY CONDUCTING THE PHILADELPHIA ORCHESTRA AND ROBERT PAGE
CONDUCTING THE TEMPLE UNIVERSITY CHORUS).

London LPs Spark Sales Picture

London Records, which just wrapped up the biggest combined January-February sales in its history, is crediting much of this record impetus to key items in the extensive new LP release presented at the company's January convention at the Concord Hotel in Kiamesha Lake, New York.

Already, a major new artist property appears to have blossomed in the U.S. in the person of Britain's John Mayall, according to Herb Goldfarb, London's National Sales and Distribution Manager. Mayall and his group, the Blues Breakers, have hit the chart for the first time with their "Crusade" LP, issued during the January meetings, a fact which has already generated increased activity for the group's two earlier albums.

At the same time, a new album titled "Willie Mitchell, Live" on the Hi label, nationally distributed by London, has already broken into the national LP charts. Mitchell, incidentally, on the strength of his rising national acceptance, is

currently negotiating a new agency contract which is expected to result in an expanded schedule of television and personal appearance spots for the Memphis-based artists.

Additional LP chart entries include such contrasting merchandise as "Greatest Hits From England, Volume II" (including Engelbert Humperdinck's "Release Me" and Procol Harum's "A Whiter Shade of Pale") and "The Mantovani Touch," both of which were introduced at the January conclave. The "Greatest Hits" album follows the successful "Volume I" of the series.

Much Mantovani Activity

The Mantovani album is experiencing an even higher level of activity than normal, due to the impetus of the current "March Is Mantovani" promotion. The campaign, which involves powerful in-store merchandising assists as well as saturation AM and FM radio promotion, has also sparked an upsurge of sales of the entire
(Continued on page 24)

Shore, Glinert Enthuse Over Record Jacket Line

NEW YORK — Paul Shore, President of Shorewood Litho, Inc., and its Shorewood Packaging division, and Floyd Glinert, Marketing Vice President of Shorewood Packaging Company, met the press last week to enthuse over the abilities and achievements of their recently inaugurated one-piece construction record jacket line.

Shore and Glinert noted heavy acceptance among record companies of the Shorepak and Unipak, the gate-fold model which allows for four-color printing on three of the pages at no extra cost to the client.

Half the Normal Cost

Glinert explained that most certainly the acceptance is based on the cheaper cost to customer of Unipak, which goes for about half the normal cost of gate-fold albums.

He also stated that the thin Unipak, approximately the weight of a single sleeve jacket, is a space-saver, meaning less packaging and more records on the rack.

He also stressed the use of the wraparound Unipak as a

compatible promotion aid.

"Shorepak and Unipak can now be brought to the record market in quantities as low as 5,000 units," Shore said, "due to the unique automated equipment especially developed for the process. This technological breakthrough establishes Shorewood Packaging Corporation as the only record packaging manufacturing plant of its kind in the world." He also said 50,000 jackets could be readied in one day if necessary.

Glinert announced that Bert-Co Enterprises in Los Angeles has received the franchise to manufacture Unipaks in addition to Shorepaks, giving Shorewood greater coverage nationwide.

Labels Using New Process

Record companies using the Shorewood process now include Columbia, Elektra, Musicor, Buddah, Warner Brothers, Scepter and Disneyland.

Glinert announced that a souvenir Unipak of Scepter Records' "Dionne Warwick's Golden Hits" will be distributed at NARM.

record world's

TOP NON-ROCK

A LIST OF SINGLES TABULATED FROM RADIO STATIONS THROUGHOUT THE COUNTRY PROGRAMMING NON-ROCK

1. LOVE IS BLUE (Croma, ASCAP) Paul Mauriat—Philips 40495	1	21. I BELIEVED IT ALL (April, ASCAP) Jimmy Rodgers—A&M 906	21
2. VALLEY OF THE DOLLS (Feist, ASCAP) Dionne Warwick—Scepter 12203	3	22. HERE COMES THE RAIN, BABY (Auff-Rose, BMI) Eddy Arnold—RCA Victor 9347	25
3. LOVE IS BLUE (Croma, ASCAP) Al Martino—Capitol 2102	2	23. HATE TO SEE ME GO (Skoll, BMI) Margaret Whiting—London 119	27
4. CAB DRIVER (Blackhawk, BMI) Mills Bros.—Dot 17041	5	24. WITH A LITTLE HELP FROM MY FRIENDS (Maclen, BMI) Sergio Mendes & Brasil '66—A&M 910	28
5. KISS ME GOODBYE (Donna, ASCAP) Petula Clark—Warner Bros. 7170	13	25. SCARBOROUGH FAIR (Charing Cross, BMI) Simon & Garfunkel—Columbia 44465	29
6. L. DAVID SLOANE (Meager, BMI) Michelle Lee—Columbia 44413	9	26. SALLY WAS A GOOD OLD GIRL (Pamper, BMI) Trini Lopez—Reprise 0659	26
7. SOUL COAXIN' (Southern, ASCAP) Raymond LeFevre—4 Corners 141	12	27. IT KEEPS RIGHT ON A HURTIN' (Ridge, BMI) Margaret Whiting—London 119	24
8. MISSION IMPOSSIBLE (Bruim, BMI) Lalo Schiffrin—Dot 17059	19	28. BUT I LOVED YOU Phil Harris—Coliseum 2711	30
9. FATHER OF GIRLS (Cromwell, ASCAP) Perry Como—RCA Victor 9448	18	29. OUR CORNER OF THE NIGHT (Arch, ASCAP) Barbra Streisand—Columbia 44474	37
10. IF YOU EVER LEAVE ME (Northern, ASCAP) Jack Jones—RCA Victor 9441	4	30. SHE'LL BE THERE (Alta, ASCAP) Vikki Carr—Liberty 56026	40
11. LITTLE GREEN APPLES (Russell-Cason, ASCAP) Roger Miller—Smash 2148	15	31. HONEY (Russell-Caron, BMI) Bobby Goldsboro—United Artists 50283	—
12. THE FACE I LOVE (Barnaby, Janiero, ASCAP) Chris Montez—A&M 906	14	32. ELUSIVE BUTTERFLY (Metric, BMI) Carmen MacRae—Atlantic 2485	32
13. THE GODD, THE BAD & THE UGLY (Unart, BMI) Hugo Montenegro—RCA Victor 9423	16	33. LOVE IS KIND, LOVE IS WINE (Junto, Noma, ASCAP) Seekers—Capitol 2122	—
14. TO EACH HIS OWN (Paramount, ASCAP) Frankie Laine—ABC 11032	6	34. DELILAH (Francis, Day & Hunter, Ltd., ASCAP) Tom Jones—Parrot 40025	38
15. WINDS OF CHANGE (Colgems, ASCAP) Ray Conniff Singers—Columbia 44422	7	35. HAPPY TIME (Sunbeam, BMI) Robert Goulet—Columbia 44466	—
16. GENTLE ON MY MIND (Glaser, BMI) Patti Page—Columbia 44353	—	36. LOVE IS BLUE (Croma, ASCAP) Claudine Longet—A&M 909	—
17. I TAUGHT HIM EVERYTHING HE KNOWS (Piedmont, ASCAP) Ella Fitzgerald—Capitol 2009	17	37. FRED (Encino, BMI) Boots Randolph—Monument 240	—
18. DON'T TELL MY HEART TO STOP LOVING YOU (White Plains, ASCAP) Ray Conniff Singers—Columbia 44422	11	38. CLOWN TOWN (Spiral, ASCAP) Piccolina Pop Strings—Spiral 81877	39
19. EVERYTHING THAT TOUCHES YOU (Beechwood, BMI) Association—Warner Bros. 7163	22	39. ANYONE CAN MOVE A MOUNTAIN (St. Nicholas, ASCAP) Buddy Davis—Barrington 5006	—
20. FOOL OF FOOLS (Knollwood, ASCAP) Tony Bennett—Columbia 44445	—	40. IN SOME TIME (Hazelwood, ASCAP) Ronnie Dove—Diamond 240	—

Money Music

(Continued from page 20)

want to play a smash?

Eric Stephens, WIXY, feels that "Does Your Mama Know About Me," Bobby Taylor and the Vancouvers, is one of the great records of the year. He also has vindicated us on the New Colony 6. New Records: Intruders, Neil Diamond, Jimi Hendrix. Top cuts in the Glen Campbell LP: "Impossible Dream," "Turn Around, Look at Me." Best Lettermen LP Cut: "End of the World" . . . Smashes: Sweet Inspirations, Detroit Emeralds, Formations (confirms Philly) . . . Hal Moore has been named Operations Manager of WKYC in Cleveland.

Top Choice to Go From C&W to Pop: "Say It's Not You," Bobby Woods, MGM. Pop version of the #13 George Jones C&W smash.

King of the Secondary Markets

When we first started this column 3½ years ago, we had a feature called "King of the Secondary Markets." There is always a square, gumcracker record or two around that does nothing but SELL in smaller markets. The two most current classic examples of this are Gene & Debbe and the Troggs. The most unrecognized current record in this bag is "L.O.V.E.," Mouse & Traps, Fraternity. Harry Carlson really has a sales

(Continued on page 24)

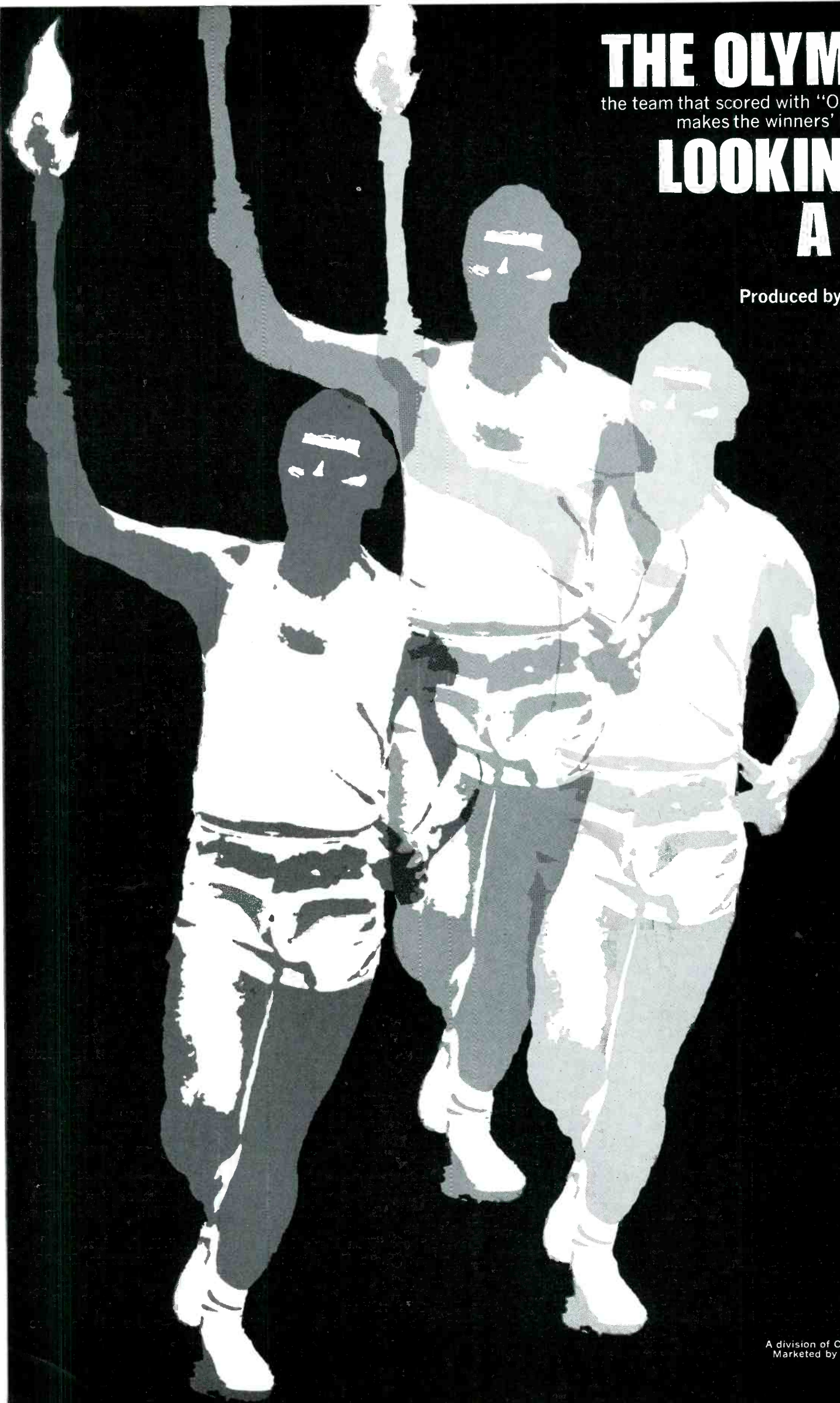
THE OLYMPICS

the team that scored with "Old Time Movies"
makes the winners' circle again with

LOOKIN' FOR A LOVE

KP-6003

Produced by J. W. Alexander



A division of Cameo Parkway Records Inc.
Marketed by MGM Records, a division of
Metro-Goldwyn-Mayer Inc.

Glasser Exits WB A & R Post

Dick Glasser, A & R Director for Warner Bros.-Seven Arts Records for the past 2½ years, has resigned his post, effective March 15.

Glasser, responsible for bringing into the label Anita Kerr, was also in charge of record production for the Everly Brothers, Freddie Cannon, James Darren, the Marquettes and most recently The Vogues. Latter group he recorded in New York. Glasser will announce his plans shortly.

Fox Handles Tower National Promotion

Dave Fox has been appointed to handle national promotion at Tower Records, replacing George Sherlock who has moved to Famous Music as West Coast rep.



Dave Fox
To New Position

Announcement of Fox' appointment was made by Hugh Dallas, Tower's National Sales and Promotion Manager.

Fox, a veteran of 12 years in the industry, started his career with Decca in Detroit. He then joined Merle Distributing in Detroit as Promotion Manager. He most recently served as Southern California Promotion Manager for RCA prior to joining Tower.

Makeba Engaged To Carmichael

NEW YORK — Miriam Makeba, Reprise singing star, has announced her engagement to Stokely Carmichael, former chairman of S.N.C.C. No wedding date has been set.

Delaney New Cap Press Chief

HOLLYWOOD — Larry Delaney has been named Manager, Press and Information Services (West), for Capitol Records Distributing Corp., replacing Joe Price, who has left the label to join Ivor Associates, publicity.

Was Indie Publicist And Writer in L.A.

Delaney, for the last eight months in Mexico City working on the 1968 Olympic games, was handling pr and American investor concessions both on an independent basis and in conjunction with the department of tourism for the Mexican Government. Prior to joining Capitol, Delaney was an independent publicist, promotional journalist and screen writer in the L. A. area, covering both the screen and sound businesses for the past four years.

London LPs

(Continued from page 22)

Mantovani catalog, which now numbers over 40 albums.

Other new action albums include "This Price Is Right" with Alan Price; "Tom Jones Live"; "Pop-Country" with Margaret Whiting; "New Dimensions" with composer-conductor Les Reed; new phase 4 sets by famed guitarist Les Paul and by well-known British big-band figure Ted Heath; and a just-released package by the British group, Ten Years After.

The album by Reed, composer of Tom Jones' first hit, "It's Not Unusual," was promoted extensively through a special press kit/LP mailing to distributors, critics, trade editors, and AM and FM stereo stations.

The Les Paul and Ted Heath albums, Goldfarb asserted, have achieved a faster initial sales level than any other phase 4 LPs in the history of the deluxe sound series, which now numbers more than 120 albums in its catalog. The LP's, "Les Paul Now" and Heath's "Swing Is King," are closely followed by Stanley Black's new phase 4 entry, "Dimensions In Sound."

The album by Ten Years After is being actively promoted through ads in the underground press and spots on various underground radio outlets, and is drawing an exceptionally good response, Goldfarb remarked.

Money Music (Continued from page 22)

winner here. It went #2 in Louisville. It went to #19 this week at KJR, Seattle. So come on, guys, give pal Harry a break.

Solid Hit: "Love Is Blue," **Claudine Longet**, A&M.

Hot Instrumental Tip: "Flights of Fantasy," **Ventures**, Liberty — smash at KLIF, Dallas. On KJR Seattle; WTIK New Orleans.

Exceptional Record: "It Couldn't Happen Here" **Banned**, Fontana. It cover 3,000 years of history. It's the lyric of the year!

Hesitations Do It Again

"Impossible Dream," **Hesitations**, Kapp, is a total smash. WMCA, WIBG, WRIT, WTIK and many other big stations (WKNR).

Tremendous Spread in Airplay: "In Some Time," **Ronnie Dove** — Solid sales.

(WIBG, Philadelphia on **Roy Redmond**. "Good Day Sunshine." Pick KILT; WPOP.

Sweet Inspirations Picks up Power for Atlantic: Smash in Detroit; Top 10 in Dayton; big in Chicago at WLS; WKYC & WIXY, Cleveland; Smash at WQXI, Atlanta; WMCA, N.Y.C.

Amboy Dukes Hit Being Overlooked: "Baby Please Don't Go" on Mainstream. Solid hit in Detroit; WKBW, Buffalo; Cleveland, etc.

We Were Right About "L. David Sloane": The **Michele Lee** is now a solid Top 40 hit, as we predicted, starting five weeks ago.

Elvis Presley Hit: "U.S. Male." Big at WFIL, Philadelphia; WMPS.

British-European Hit Looks Great Here: "Days of Pearly Spencer," **David McWilliams**, Kapp.

We Pick: "Does Your Mama," **Bobby Taylor**, Tamla-Motown. WMEX, Boston Pick: "Hold On," **Radiants**, Chess.

WQAM, Miami Smash: "Summertime Blues," **Blue Cheer**, Mercury.

We Tipped You on **Roy Redmond**, KILT, Houston, Pick: "Good Day Sunshine."

Fascinating Record: "The World 2,000," **Gary Knight**, Philips. WINX, Washington (**Dave King**), Breakout: "This is the Thanks I Get," **Barbara Lynn**; Orpheus; **Arthur Conley** (giant). Big: **Willie Mitchell**.

New **Johnny Rivers**: "Look to Your Soul."

New **Classic IV**: "Soul Train."

Tremeloes is Bigger Than You Think: Monster Philadelphia; Chicago; Cleveland; Dallas.

Willie Mitchell Picking Up Power: Strong markets. WMEX, WNEW, KLIF, Pittsburgh.

Portable People LP Selling: L.A.; S.F.; Minneapolis; N.Y.C. (Great LP.) Chicago, Boston.

Local Promo Man of the Week: **Fred Love**, Epic, Atlanta and the South. Fred goes back a long time. He has done a lot of airwork. He was a giant in Baltimore, and he is a solid citizen in the South.

Radio, X-Ray, Frank Ward Broadcast Consulting Expands

Dave McNamee, one of the greatest production men in the history of broadcasting, has joined forces with **Frank Ward**. Dave is just out of the Marines and did a lot of work for the big Honolulu stations while in the service. He was known in Washington as **Jeb Stewart**. Sonderling Broadcasting hired him to set up WOL in Wash., D.C. The accomplishment still stands as the greatest blitzkrieg in the annals of broadcasting. Between Friday to Monday WOL wiped out the town, and became what they still are, #1 General Market! Dave comes to town to get the numbers. **Frank Ward** comes to town to get the billing and the net profit. They ALWAYS start with the pipe smoking engineers, and fix the signal. They are working on a number of R&B stations.

We Tipped You on "Angel of the Morning," **Marrilee Rush**, Bell: Over 5,000 in Seattle KJR & KOL. Drake station KFRC, S.F. went with it. Add WMPS: WKDA, WFUN. Looks like a solid sleeper.

Steed Label: "You Made Me a Rich Man," **Rich Kids**.

Monument Has a Breakout: "What a Day," **Contrasts**, KCBQ, San Diego.

WQXI, Atlanta, On: "Busy Signal," **Flash & Board of Directors**, Bell. It's selling.

Immediate Smash at WQXI: "Ain't No Way for Me to Love

(Continued on page 26)

TELEPHONE:
989-5000
AREA CODE 213



MUNTZ
7715 DENSMORE AVENUE

STEREO-PAK INC.
VAN NUYS, CALIFORNIA

NOT AFFILIATED WITH MUNTZ TV

March 18, 1968

MEMO TO: All N.A.R.M. Rack Jobbers, Distributors
and Record Companies

FROM: Earl Muntz

Welcome to the Tenth Anniversary NARM Convention...

It's been an exciting 12 months since last we met at the Century Plaza Hotel in Los Angeles, and the balance of 1968 promises to be the year of the great shakeout in the cartridge industry.

You recently received a copy of the New Automotive Survey published in Car & Driver Magazine. Muntz continues to hold a commanding lead in the percentage of units already out in the field. But this is a music convention.

To that end, I encourage you to visit the Muntz booth and let Gene Block, Bob Demain and I detail the exciting new Muntz plans that will favorably hit every jobber and distributor right where they live -- in their profits.

We also invite record company representatives to stop by so that we can personally express our appreciation for the profitable association we have maintained, along with plans we have developed to help you merchandise your product straight to the consumer.

Thank you.



Appell & Broughton Appointed In Bright Tunes Reorganization

NEW YORK—Bright Tunes Music Corp. has announced a complete reorganization and expansion of its domestic and international publishing operations.



Dave Appell, Larry Broughton

Dave Appell, arranger, writer and producer, has been retained as the Publishing Manager of the corporation. Larry Broughton will remain as the Director of the Creative Department, and in charge of placement of musical compositions.

Bright Tunes Music has a long list of hits in its catalogue, in-

(Continued on page 139)

Busy Fat Pony Productions

NASHVILLE—On the anniversary of winning a Grammy for an offbeat album by a blind shopping bag salesman, Mike Weesner aimed for the rock 'n' roll field with the Fat Pony Productions release of "Treat That Woman Happy" by the Ballantraes on the Bell label.

Blind Cortelia Clark's RCA Victor LP, "Blues In the Street," won a Best Folk Recording Grammy last year. Weesner co-produced the LP on the streets of Nashville with Felton Jarvis of RCA.

Music City hit-cleffing team of John Hurley and Ronnie Wilkins ("Spread It On Thick," "Love of the Common People," etc.) penned the tune which nabbed a pick at WMAK, local pop-rocker.

Well known artist-session musician Fred Carter is now in partnership with Weesner in Fat Pony Productions. Prior to that alliance, Carter produced "Less of Me" by Bobby Bridger, and Monument Records just released it.

Money Music (Continued from page 24)

You," Aretha Franklin (B side).

Pete Garris is leaving Scepter-Wand to join Dot in L.A. as Head of Promo.

Eddie Biscoe has resigned from Tamla-Motown. He goes to White Whale.

Fantastic Next 1910 Fruitgum: "May I" from the LP.

"Me About You," Jackie DeShannon on WTI, WRKO, KGB, WAKY, WUBE, KDKA, WING, WHOT, KAAY, WKLO, WTRX, KOIL, KEYS, KISN, WCAO, WIFE, WJET, KHJ #13.

KDAY, L.A., we hear, got their 24 hours with 50,000 watts. We hear they will go rock. Big names are being mentioned for the PD job.

90% of the producers are asking the publishers for ballads because of the Bill Drake soft policy.

Columbia has a Fantastic New Group: the Mellenium. Watch for them Gary Usher put the package together. Label is all out for it. The producer is Curt Boettcher. He is the leader. He produced "Cherish" and "Along Came Mary." This guy is a true genius. He speaks five languages. The music business is attracting the highest type kids.

Scott Regan has left WKNR, Detroit. Bob Harper is doing 7 to 10 p.m.

Sean Conrad is now doing 10 to 1 a.m. Gary Mitchell went from CKLW, WKNR in p.m. drive. Gary is hip and good. He can express himself à la Gary Stevens.

WING, Dayton, Pick: Spiral Staircase. On: Roy Redmond, Loma.

Sly Stone LP has a 12-minute cut called "Dance to The Medley. Marty Wechsler gave us the tip.

The Washington, D.C., market is very nervous about all the rumors that Bill Drake is taking over WGMS. The station is RKO and makes a lot of money with classical music. It's all rumors at this point.

Sensational New Tommy James & Shondells: "Mony, Mony."

WBBF, Rochester (Ferdie Smith), Lettermen; Turtles; Etta James; Status Quo; Supremes; Foundations. Pick: People. Extras: Lulu; Jackie Wilson; New Colony 6; Honey Ltd.; Who;

(Continued on page 139)

record
world



UP SINGLES COMING

1. 1941
(Rock, BMI)
Tommy Northcott—Reprise 7160
2. COME TO ME SOFTLY
Jimmy James & Vagabonds—Atco 6551
3. CRY ON MY SHOULDER
Phil Flowers—Dot 17058
4. MASTER JACK
(Milene, ASCAP)
Four Jacks & A Jill—RCA Victor 9473
5. DRIFTIN' BLUES
(Travis, BMI)
Bobby Bland—Duke 432
6. LOVEY DOVEY KINDA FEELING
(B.g Shot, BMI)
Brenton Wood—Double Shot 126
7. I NEED YOU
(Screen Gems, Col., BMI)
Rationals—Capitol 2124
8. YOU'VE GOT TO CHANGE
YOUR MIND
(Golo, BMI)
James Brown & Bobby Byrd—King 6151
9. HERE'S TO YOU
(Rayham, ASCAP)
Hamilton Camp—Warner Bros. 7165
10. NIGHTS IN WHITE SATIN
(Essex, ASCAP)
Moody Blues—Deram 85023
11. LICKIN' STICK
(Web IV, BMI)
George Torraine & Naturals—Shout 224
12. GENTLE ON MY MIND
(Sherman-Devorzan, BMI)
Patti Page—Columbia 44353
13. BABY WHAT I MEAN
(Unart, BMI)
Spiral Staircase—Columbia 44442
14. DENVER
(Press, BMI)
Steve Alaimo—Atco 6561
15. UNKNOWN SOLDIER
Doors—Elektra 45628
16. IN THE HEAT OF THE NIGHT
(United Artists, ASCAP)
Dick Hyman—Command 4114
17. SALLY WAS A GOOD OLD
GIRL
(Pamper, BMI)
Trini Lopez—Reprise 0659
18. EVERY STEP I TAKE
(Unart, BMI)
Hassles—United Artists 50258
19. WOMAN, YOU'RE
BREAKING ME
(April—Blackwood, BMI)
Groop—Jamie 1349
20. SHOW TIME
(Myto, BMI)
Detroit Emeralds—Ric Tic 135
21. COUNT THE DAYS
(Catalogue, BMI)
Charlie Foxx—Dynamo 112
22. NO COMMUNICATION
(Roosevelt, BMI)
Five Americans—Abnak 128
23. BY THE TIME I GET TO
PHOENIX
(Johnny Rivers, BMI)
Magnificent Men—Capitol 2134
24. IN THE MORNING
(Pamco, Yvonne, BMI)
Mighty Marvelows—ABC 11011
25. MEAN MAN
(Marsaint, BMI)
Betty Harris—Sansu 478
26. YOU SAY
(Hi-Hi, Flomar, BMI)
Esquires—Bunky 7753
27. RED RED WINE
(Tallyrand, BMI)
Neil Diamond—Bang 556
28. COME LIVE WITH ME
(Leo Feist, ASCAP)
Tony Scotti—Liberty 56006
29. I LOVE YOU
(Mainstay, BMI)
People—Capitol 2078
30. COTTON CANDY SANDMAN
(Four Score, BMI)
Harper's Bizarre—Warner Bros. 7172
31. TO LOVE SOMEBODY
(Nemperor Ltd., BMI)
Nina Simone—RCA Victor 9447
32. ME ABOUT YOU
(Ardis, BMI)
Jackie DeShannon—Liberty 66281
33. COWBOYS TO GIRLS
(Razor Sharp, BMI)
Intruders—Gamble 214
34. 100 YEARS
(Hazlewood, ASCAP)
Nancy Sinatra—Reprise 0670
35. FLIGHT OF FANTASY
(Dobo, BMI)
Ventures—Dolton 56019
36. INSTANT HEARTBREAK
(Ardis, BMI)
Precisions—Drew 1004
37. CLOWN TOWN
(Soiral, ASCAP)
Piccolina Pop Strings—Spiral 81877
38. ATLANTA GEORGIA STRAY
(Rostland, BMI)
Sonny Curtis—Viva 626
39. ALL THE TIME
(Cedarwood, BMI)
Wayne Newton—MGM 31891
40. BROWN SUGAR
(Underground Flash, Keymen, BMI)
Watts 103rd St. Rhythm Band—
Warner Bros./7 Arts 7175
41. THINK BEFORE YOU
WALK AWAY
(Little People, BMI)
Platters—Muscor 1302
42. PIECE OF GOLD
Bobby Bland—Duke 433
43. LOVE IS BLUE
(Croma, ASCAP)
Claudine Longet—A&M 909
44. YOU'VE STILL GOT A PLACE
IN MY HEART
(Acuff-Rose, BMI)
Dean Martin—Reprise 0672
45. CIRCUS
(Chris-Marc—Cotillion, BMI)
Sonny & Cher—Atco 6555
46. TILL
(Chappell, ASCAP)
Tokens—Warner Bros. 7169
47. I DON'T WANNA LOVE YOU
(Acuff-Rose, BMI)
Barry Lee Show—Independence 84
48. CHAIN OF FOOLS
(14th Hour, Pronto, BMI)
Jimmy Smith—Verve 10583
49. KEEP THE BALL ROLLIN'
(Screen Gems, Col., BMI)
Al Hirt—RCA Victor 9417
50. YOU HAVEN'T SEEN MY LOVE
(Jobete, BMI)
The Ones—Motown 1117

Hassle Over Hassles

NEW YORK — The Hassles are currently being feted at introductory cocktail parties around the nation in a big promotional push by United Artists Records; but it's not all hors d'oeuvres for the Long Island group.

On a recent week-end the boys played the House discothèque in Plainview, L.I., and police had to dispel riots caused when about 2,000 people—many teen-agers—were turned away from the jammed spot which already was packed with about 1,500.

"They literally broke down the doors," said a member of the Hassles. One girl (apparently with a crush on the lead singer) even dug her fingernails into her cheeks in ecstasy-agony.

It was quite a hassle.

No Breather in View

It doesn't look like the boys

are going to be getting a breather, either. Aside from the promotional jaunt that picks up now and again for them, they were set for the label's 10th anniversary convention in Miami Beach at the Doral Hotel March 13-15, followed on the 16th by a stint at Ft. Lauderdale's Code #1. They also expected to do the new John Gary talk show emanating from Miami while saying hello down there.

They are negotiating to play the Westbury (L.I.) Fair, are definitely set for the Anderson Theater in New York City for April 19 and 20. Plus other engagements in Massachusetts, Detroit, Canada and California. The Hassles' latest single is "Every Step I Take," and their current LP is "The Hassles." They are together about a year and a half now, and UA is very excited about them.

Obviously, the label is not alone.



United Artists Records has been promoting its group the Hassles at various cocktail parties around the country, and the above photos show a couple of the festive events. From left, top: label President Mike Stewart surrounded by the Hassles and their manager, Irwin Mazur, at Arthur's in New York; label's Mike Lipton, Marketing VP, and Danny Crystal, National Coordinator of Sales and Promotion, with the Hassles, also at Arthur's. Below, from left, two scenes at Palumbo's in Philadelphia. First picture shows, scattered among the Hassles, Marnel promo man Ray Melanese, Record World's Mort Hillman, Marshall Verbit, Marnel owner, Dean Tyler, WIBG Program Director, Eddie Levine, UA National Single Promotion, John Davies, National Album Promotion; and at right, Levine, Davies, Tyler, Sonny Kirshen, National Single Sales Manager.

Decca, KRAK Contest

Decca Records and Sacramento-based radio station KRAK teamed to choose the winner of a jointly sponsored contest throughout Northern California tied to Decca's single record by Jean Pelouquin, "Mr. Painter, Paint My Dad."

The winning entry, culled from the thousands submitted, answered the question "Why is my dad the best dad in the world?" and was submitted by Louis Hart Jr. The first prize in the contest offered to the father of the winning contestant a portrait painted by the noted Bay-area artist Roberto Lupetti.

Sound of Youth Contest Affects New Tie - Ins

Sound of Youth, U.S.A., which is now running in over 100 cities throughout the nation, has just effected tie-ins with Kapp Records, the Cheetah Clubs in New York, Chicago and Los Angeles and Miami Beach, where the finals will take place.

Alexander Cantwell, for 10 years producer of the Miss America Pageant, has also bought in to the company.

Jack Wiedenmann, General Manager of Kapp Records, will offer contracts to the national winners. "However," he said, "Kapp will not limit itself to the national winners. We expect to be active in the state shows and should we find talent at that stage, these young people will be signed by Kapp Records, too. We believe there is a great untapped source of talent in this country and that Sound of Youth, U.S.A. will give this talent a chance to be seen and heard."

Offering Engagements

In addition to holding the competitions in New York, Chicago and Los Angeles, the Cheetah Clubs are offering the national winners three-week engagements—one week at each of the Cheetah Clubs. Cheetah is also hosting a VIP-Press Party for Sound of Youth at the new Cheetah which is opening



Sid Bass, creator of Sound of Youth, Jack Wiedenmann, General Manager of Kapp Records, and Al Cantwell, executive producer of "The Sound of Youth Television Show," all look happy at the arrangement with Kapp to record Sound of Youth winners and other talent.

March 28 at 310 West 52nd St. to kick-off the New York competition.

Alexander Cantwell is working on the national television show which will emanate from the new Miami Beach Auditorium and will be ready to release all details on this within the next two weeks.

Sid Bass, creator of the idea, believes that eventually Sound of Youth will not only limit its activities to the United States but will go international. "Music knows no boundaries," he said. "And young people all over the world are creating and singing their own music. It is an international language and can create good-will amongst young people all over the world."

Sonin Heads UJA Drive

Gilbert Sonin, of Gils Music Company, Brooklyn, has accepted the chairmanship of the 1968 United Jewish Appeal campaign of the Coin Machine Division.

Sonin is heading the division's drive for the third consecutive year, and has been active on UJA committees for many years. Emphasizing the importance of mobilizing the widest support for UJA's work, he called on members of the industry to give their campaign their wholehearted and enthusiastic cooperation and support.

The 1968 New York UJA drive seeks maximum support for both UJA's Israel Emergency Fund, which finances the increased responsibilities now confronting UJA-aided humanitarian programs for immigrants in Israel, and the gen-

eral UJA campaign fund, which provides for relief, resettlement, rehabilitation and other needs of 861,000 Jews in 31 countries, as well as for religious and morale needs of Jews in the United States armed forces.

The United Jewish Appeal of Greater New York is the sole fund-raising agency in the metropolitan area for the United Israel Appeal, Joint Distribution Committee (including ORT), New York Association for New Americans, United Hias Service and National Jewish Welfare Board.



Gil Sonin

Helm to A & L

PHILADELPHIA — Al Melnick, President of A & L Distributors, announces the addition of Carl Helm to his promotion staff.

Helm was a dj at WDAS for five years and prior to that was an account executive with TV Guide.

!tseɹp ɹnuoz ʒɹivom **movies sound great!**

Karen Chandler sings the first recorded lyric of the theme from *Elvira Madigan*... probably the most beautiful film ever made...

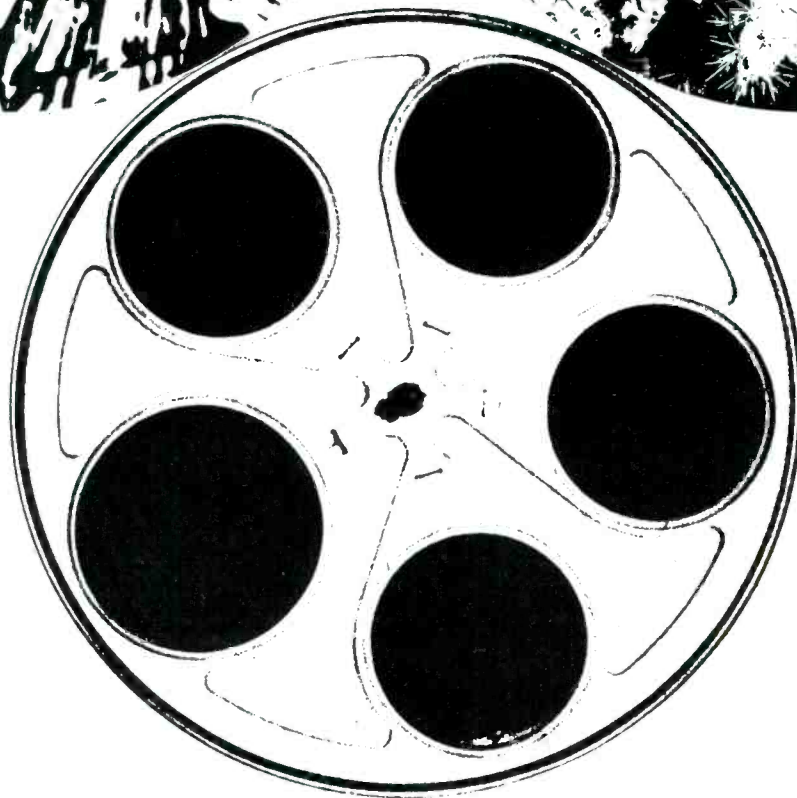
"IN THE DAYS OF SPLENDOR"

b/w "What Difference Can It Make" #17086 and naturally... *Dot's Got It!*

The happy hit version of the theme from *Will Penny*... the finest western of the decade...

"LONELY RIDER"

b/w "The Reptilian Mindblower" #17084 by **Boots Brown & the Pflugelpipers**... and *Dot's Got It!*



**DOT'S
GOT
IT!**



100 TOP POPS

record world

Week of March 23, 1968

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Mar. 23	Mar. 16		Mar. 23	Mar. 16		Mar. 23	Mar. 16	
★ 2		11	★ 79		2	★ 76		2
★ 4		9	35	36	6	68	71	6
★ 5		8	36	37	11	69	73	3
★ 6		4	★ 56		2	★ (—)		1
★ 14		3	38	40	5	★ 87		2
6	1	13	★ 50		3	★ 83		3
★ 10		7	40	43	5	★ 81		2
8	3	13	41	23	14	★ 82		2
9	11	9	★ 42		3	★ 75	77	4
10	12	6	★ 51		3	★ 76	88	2
★ 15		6	★ 57		3	★ 86		2
12	13	6	★ 58		4	★ (—)		1
★ 17		5	45	48	5	★ 79	100	2
14	16	7	46	25	10	★ 80	(—)	1
★ 20		4	47	47	6	★ 94		3
★ 21		6	★ 64		3	★ 92		5
17	7	13	★ 78		2	★ (—)		1
★ 22		4	★ 72		4	84	89	3
★ 34		4	51	54	5	★ (—)		1
20	9	9	52	53	3	★ 96	(—)	1
21	18	11	53	29	6	★ (—)		1
22	19	13	54	59	5	★ 88	(—)	1
★ 23		5	★ 70		4	★ 91	(—)	1
24	27	8	★ (—)		1	★ 99		2
★ 25		4	57	63	6	★ 91	(—)	1
★ 26		5	★ 66		3	92	(—)	1
27	28	7	59	61	4	93	95	3
28	30	6	★ 60	(—)	1	94	(—)	1
★ 29		2	61	62	4	95	98	2
30	24	14	62	65	3	96	96	3
31	33	6	63	68	3	97	97	3
★ 41		3	64	67	4	98	(—)	1
33	8	8	★ 85		2	99	(—)	1
			★ (—)		1	100	(—)	1

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

A QUESTION OF TEMPERATURE (Hugo & Luigi, BMI)	61	HAVE A LITTLE FAITH (Al Gallico, BMI)	96	LOVE IS ALL AROUND (James, BMI)	44	SUMMERTIME BLUES (Sea Chest, BMI)	42
AT THE TOP OF THE STAIRS (Double Diamond, Murid, Blackbuster, BMI)	82	HEY HEY, BUNNY (Su-Ma, Gengal, BMI)	48	LOVE IS BLUE (Cromas, ASCAP)	8	SWEET INSPIRATION (Press, BMI)	69
BABY PLEASE DON'T GO (Music Corp., BMI)	99	HONEY (Russell-Cason, BMI)	66	MAYBE JUST TODAY (Screen Gems, Col., BMI)	53	TAKE TIME TO KNOW HER (Al Gallico, BMI)	73
BABY YOU'RE SO RIGHT (Chardon, BMI)	89	I GOT THE FEELIN' (Toccoa-Lois, BMI)	34	ME, THE PEACEFUL HEART (Dick James, BMI)	85	TAPIOCA TUNDRA (Screen Gems, Col., BMI)	43
BACK ON MY FEET AGAIN (January, Welbeck, BMI)	58	I THANK YOU (East, Pronto, BMI)	9	MEN ARE GETTIN' SCARCE (Tree, BMI)	27	TEN COMMANDMENTS OF LOVE (Arc, BMI)	45
BALLAD OF BONNIE AND CLYDE, THE (Peer, BMI)	11	I WILL ALWAYS THINK ABOUT YOU (New Colony, BMI)	79	MIGHTY QUINN (Dwarf, ASCAP)	19	THAT'S A LIE (Tangerine, BMI)	51
BOTTLE OF WINE (Deep Fork, ASCAP)	22	I WISH IT WOULD RAIN (Jobete, BMI)	21	MISSION: IMPOSSIBLE (Bruin, BMI)	36	THE IMPOSSIBLE DREAM (Fox, ASCAP)	56
CAB DRIVER (Blackhawk, BMI)	24	IF MY WORLD FALLS THROUGH (Myrwood, Antlers, BMI)	87	OUR CORNER OF THE NIGHT (Arch, ASCAP)	78	THE MAN IN YOU (Jobete, BMI)	97
CALL ME LIGHTNING (Fabulous, ASCAP)	83	IF THIS WORLD WERE MINE (Jobete, BMI)	72	PLAYBOY (Acuff-Rose, BMI)	28	THE UNICORN (Hollis, BMI)	90
CINDERELLA ROCKEFELLA (Irving, BMI)	100	IF YOU CAN WANT (Jobete, BMI)	18	RICE IS NICE (Kama Sutra, BMI)	48	THERE IS (Chevis, BMI)	46
COUNTRY GIRL/CITY MAN (Lackwood, BMI)	38	I'LL SAY FOREVER MY LOVE (Jobete, BMI)	74	SECURITY (East, BMI)	25	TIN SOLDIER (Nice Songs, BMI)	71
CRY LIKE A BABY (Press, BMI)	23	I'M GONNA MAKE YOU LOVE ME (Act Three, BMI)	31	SON OF HICKORY HOLLERS' TRAMP (Blue Crest, BMI)	52	TOO MUCH TALK (Boom, BMI)	12
DANCE TO THE MUSIC (Daly City, BMI)	16	IN NEED OF A FRIEND (Akbestal, BMI)	67	SOUL COAXIN' (Southern, ASCAP)	75	TURN ON YOUR LOVE LIGHT (Lion, BMI)	62
DELILAH (Francis, Day, Hunter, ASCAP)	65	IN SOME TIME (Hazlewood, ASCAP)	98	SOUL SERENADE (Kilynn, BMI)	10	U. S. MALE (Vector, BMI)	76
DR. JON (Earl Barton, BMI)	68	IN THE MIDNIGHT HOUR (East Cotillion, BMI)	47	SOUND ASLEEP (Ishmael, BMI)	32	UNWIND (Ahab, BMI)	95
END OF THE ROAD, THE (Jobete, BMI)	14	IT'S TIME TO SAY GOODBYE (Mel Rose, ASCAP)	84	SPOOKY (Bill Lowery, BMI)	30	UP FROM THE SKIES (Sea-Lark, BMI)	92
EVERYTHING THAT TOUCHES YOU (Beechwood, BMI)	20	JENNIFER ECCLES (Maribus, BMI)	84	STAY AWAY (Gladys, ASCAP)	60	UP ON THE ROOF (Screen Gems, Col., BMI)	70
FOGGY MOUNTAIN BREAKDOWN (Peer Int'l, BMI)	86	JENNIFER JUNIPER (Peer Int'l, BMI)	39	SUDDENLY YOU LOVE ME (Ponderosa, BMI)	57	VALLERI (Screen Gems, Col., BMI)	5
FOOL OF FOOLS (Knollwood, ASCAP)	94	JUST DROPPED IN (Acuff-Rose, BMI)	3			VALLEY OF THE DOLLS (ASCAP)	6
FOR YOUR PRECIOUS LOVE (Sunflower, BMI)	35	KISS ME GOODBYE (Donna, ASCAP)	10			WALK AWAY RENEE (Twintone, BMI)	33
FOREVER CAME TODAY (Jobete, BMI)	37	L. DAVID SLOANE (Meager, BMI)	75			WE'RE A WINNER (Chi Sound, BMI)	17
FUNKY STREET (Redwal, BMI)	77	LA LA MEANS I LOVE YOU (Nickel Shoe, BMI)	7			WHERE IS MY MIND (Cotillion/Vanilla Fudge, BMI)	93
GOOD, BAD & THE UGLY (Unart, BMI)	59	LADY MADONNA (MacLen, BMI)	29			WILL YOU STILL LOVE ME TOMORROW (Screen Gems, Col., BMI)	13
GREEN LIGHT (Four Star, BMI)	26	LITTLE GREEN APPLES (Russell-Cason, BMI)	64			WONDER WHAT SHE'S DOING TONIGHT (Screen Gems, Col., BMI)	41

record world

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Music & Record
Industry*

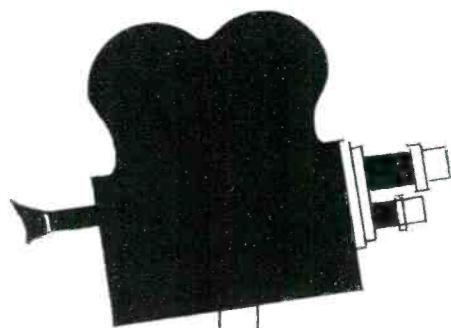


Vol. 22, No. 1085

Section II

March 23, 1968

THE MANY WORLDS OF MOVIE MUSIC



- The complete history of motion picture music from the first note to today's blockbusting film scores
- The Academy Awards
- The stars, film producers and directors and their contributions
- Major composers and songwriters
- Pop groups and pop movies
- Music publishers on the film scene
- Record companies and their gold soundtracks
- Motion picture music in 1968—a forecast
- Articles by many movie music experts



OUR WORLD OF MOVIE MUSIC

Robbins-Feist-Miller



LARA'S THEME — THE SHADOW OF YOUR SMILE — THEME FROM VALLEY OF THE DOLLS — TALK TO THE ANIMALS — ZORBA THE GREEK — HUSH HUSH, SWEET CHARLOTTE — TENDER IS THE NIGHT — LOVE SONG FROM MUTINY ON THE BOUNTY — LOVE THEME FROM EL CID — BACHELOR IN PARADISE — THE SECOND TIME AROUND — THE GREEN LEAVES OF SUMMER — STRANGE ARE THE WAYS OF LOVE — THE BEST OF EVERYTHING — A CERTAIN SMILE — APRIL LOVE — AN AFFAIR TO REMEMBER — FRIENDLY PERSUASION — SOMETHING'S GOTTA GIVE — LOVE IS A MANY SPLENDORED THING — I'LL NEVER STOP LOVING YOU — THREE COINS IN THE FOUNTAIN — HIGH NOON — BECAUSE YOU'RE MINE — A KISS TO BUILD A DREAM ON — NEVER — TOO LATE NOW — RAMONA — THROUGH A LONG AND SLEEPLESS NIGHT — ON THE ATCHISON, TOPEKA AND THE SANTA FE — PASS THAT PEACE PIPE — I FALL IN LOVE TOO EASILY — THE TROLLEY SONG — HAPPINESS IS A THING CALLED JOE — YOU'LL NEVER KNOW — I'VE GOT A GAL IN KALAMAZOO — HOW ABOUT YOU? — CHATTANOOGA CHOO CHOO — DOWN ARGENTINE WAY — OVER THE RAINBOW — ALWAYS AND ALWAYS — THAT OLD FEELING — DID I REMEMBER? — SINGIN' IN THE RAIN — MORE THAN YOU KNOW — TEMPTATION — I'M IN THE MOOD FOR LOVE — LAURA — SWEET AND LOVELY — HI-LILI, HI-LO —



40 YEARS OF LEADERSHIP IN FILM MUSIC

The Filmusical: Looking Back

(John Springer heads his own public relations firm, has written a book on movie musicals, "All Talking! All Singing! All Dancing!", plus articles on films for such magazines as *Films in Review* and *Screen Facts*.)

By JOHN SPRINGER

I wrote a book, a pictorial history of movie musicals, and I titled it "All Talking! All Singing! All Dancing!" after the advertising catch-phrase that used to be used on tune films in the early days of talkies. Citadel Press published it handsomely and Gene Kelly volunteered to write an introduction—which is a little like having God do the introduction to the Bible.

Actually I wrote it because I have an undying love for the art. Kelly, Astaire, Busby Berkeley, Jessie Matthews, Crosby, Judy and the rest—they made my kind of movie.

Nobody—least of all the author—expected anything much from it in the way of sales. Haven't we been brainwashed over the years that movie musicals just don't go? "Funny Face" and "It's Always Fair Weather" didn't do nearly as well at the box-office as some less expensive non-musicals of their year. The foreign market hates them. Forget the fact that "West Side Story" is still running in Paris . . . that any number of others have set records all over the world . . . that "The Sound of Music" has surpassed "GWTW" as the all-time box-office champ.

So why should a book about musicals go? Obviously we'd be lucky to sell a few copies to other nuts who had an abiding nostalgia for the likes of Alice Faye and Doris Day and Danny Kaye.

Based TV Special on Book

The book came out, and the papers were nice to it. "Today" and "Tonight," Irv Kupcinet and Arlene Francis and Barry Gray and Jack O'Brian and a lot of others found it interesting enough to feature on their shows. They even built a Rock Hudson TV special around it—although you'd never know it to look at the credits on the TV screen.

And we began to hear that it was selling well and people would say they had tried to buy it at their favorite book store and it was all sold out. For instance, Henry Fonda, who happens to know me and who may be a little bit prejudiced, went

in to buy a couple for Christmas gifts.

"No," said the clerk. "Fred Astaire was in earlier and bought the entire stock."

I don't even know Fred Astaire. But wasn't that a lovely

thing to hear? Wasn't that a lovely thing to tell Henry Fonda?

Royalty checks began to arrive—nothing to make Jackie Susann excited but unexpected and welcome. And letters. Lots

of letters. It seems there were people who cared about movie musicals after all. And the letters proved it.

There were letters from people who reviled me because they thought I underestimated June Allyson or Debbie Reynolds or Ruby Keeler . . . or because I said good things about Crosby or Garland or Kelly. They were upset because I was too kind to Elvis or because I was too cruel to Elvis.

They were furious because I neglected people like Jane Frazee and Johnny Downs, Peggy Ryan and June Preisser, Gloria Jean and Butch and Buddy.

Pleased to Relive Days

But mostly they were pleased and happy because there was such a book and because, in pictures and text, they could relive a little in memory the joys of those song-and-dance filled days. It's about the only way it's possible to relive them. Because that was the most repeated plaint. Where and how could they see these pictures they had missed?

(Continued on page 20)

And Coming Soon...

As director Joshua Logan said recently, "If I were filming 'Fanny' today, I would have to put all the songs back in."

What Logan was referring to, as he is preparing "Paint Your Wagon" for June filming, was the overwhelming resurgence of the musical movie in Hollywood in recent years.

There was a time, and it wasn't that long ago, when Hollywood couldn't have been less interested in movie musicals. Oh, for a number of reasons. You couldn't export them, for one.

And then came "West Side Story," which may have played longer abroad than stateside.

And then came "The Sound of Music" "with nuns and chil-

dren," as Richard Rodgers has described it.

And now the movie musical is extremely important to Hollywood. It can be played on roadshow basis, with hard tickets and an intermission and its box office potential is unlimited.

And so nowadays Hollywood has a near endless list of movies, some of them original, some of them Broadway properties.

Musicals Prove Important

Many of the most important movies of the year are musicals. At least before the end of this year, there is a staggering list of blockbuster musicals.

(Continued on page 6)

The Class of February, 1949



The Golden Age of the movies (and the movie musical) ending, most of the MGM players family got together for perhaps the last time; and while fraying a bit around the edges (and minus the presences of Greer Garson, Lana Turner and others), they still had enough of the old "It" left to indicate what had made the era glitter. Many would go on to even greater successes. But they had lived through a unique magic time that was soon forever gone with the wind. Can you identify them all? Their names are listed on page 5. (Photo courtesy of Joe Pasternak, Raymond Rohauer and the Gallery of Modern Art.)

Decca, Three Decades of Leadership

Deanna, Judy & Bing Paved Wax Way For 'Millie' & 'Charity': Sales VP Goldberg

NEW YORK — Sydney N. Goldberg, Sales VP of Decca Records, has practically grown up at the label, where he has been "since they opened the doors" in August of 1934.

Discussing with him the diskery's pioneer activities in the recording of movie music recently, *Record World* learned that Goldberg was in good company: Deanna Durbin and Judy Garland also grew up on one Decca film album after another from somewhere in the late 1930s well into the 1940s.

"I'm better at remembering record numbers than dates," the executive smiled.)

"There were no soundtracks in the beginning," Goldberg reminded, "so we usually brought out six sides in shellac from the Garland or Durbin or Bing Crosby movies, put them in albums and labeled them 'Selections from' 'Meet Me in St. Louis' or 'Can't Help Singing' or 'Blue Skies.' We would use the key songs from the films."

Although MGM Records later brought out the soundtrack from Garland's "Wizard of Oz" perennial, Decca released an album by Judy doing the "Wizard" tunes almost 30 years ago. (Today, it is available repackaged with "Pinocchio.") They released all of her early movie

packages (along with her single records), including "The Harvey Girls" which they have packaged now with her "Meet Me in St. Louis" renditions.

Bing LPs Monumental Event

A really monumental event in the presentation of movie music on wax was the early 1960s Decca release of 15 (count 'em—15) albums containing selections from 42 Bing Crosby pictures, under the overall package title of "Bing's Hollywood." Bing, at Decca from '34 through '56, is heard on these recordings (mostly from Paramount movies) with such guest stars as Fred Astaire, Jane Wyman, Mary Martin, the Andrews Sisters, Bob Hope, Dorothy Kirkton, Peggy Lee, Rhonda Fleming, Ann Blyth, Johnny Mercer and Connee Boswell.

Goldberg noted that the label put forth "a big promotion on the Crosby albums, and it did great."

He remarked that Garland repackagings still move well, and that Durbin—"A tremendous seller in her day"—has been represented lately in the Decca catalogue with a "souvenir" album of Durbin favorites.

"Of course, all these motion

picture recordings were re-recorded for our albums," Goldberg continued. "One of the reasons was that you got a better quality doing it again in the studio in those days than by taking it from the soundtrack."

Conceived the Soundtrack

"We conceived the idea for both the soundtrack album and the original Broadway cast album," Goldberg stated. "The start of the soundtrack album came about the same way as the Broadway cast album. We had been putting out packages of show tunes that said 'Selections By,' and Jack Kapp, who headed the company then, said if we could sell an album of a show's tunes with, say, Hildegarde, why not with the original cast?"

Decca's first significant recordings of movie music appear to have been selections from pioneer Victor Young's scores for "For Whom the Bell Tolls," which earned him an Oscar nomination in 1943, and "Golden Earrings" in the mid-1940s—both are now on an LP repackaging. Both scores were re-recorded in the studios, "with the same arrangements by permission of the movie company" (Paramount, in both cases).

Decca claims another movie first: the first soundtrack LP, "Samson and Delilah," in 1949, also by the late Victor Young and available in a repackaging with another Young effort, "The Quiet Man."

Following this were such sellers as "Around the World in 80 Days," which won Young the 1956 Best Score Oscar; "The Glenn Miller Story," "The Benny Goodman Story," "The Robe," "The Eddy Duchin Story," "Magnificent Obsession," "There's No Business Like Show Business," "The Man with the Golden Arm," "Picnic," "Spartacus," "Flower Drum Song," "Anastasia," "A Countess from Hong Kong" and the current blockbuster, "Thoroughly Modern Millie," starring Julie Andrews, which received gold record certification for \$1,000,000 sales.

TV Spurs Sales

Goldberg reported that the "Hans Christian Andersen" album, first released almost 20



Sydney N. Goldberg
Talks About Filmusic

years ago, has been enjoying a new lease on life via the telecasting last year of the movie in prime time. The film was due another network TV outing on March 13. The strength of television in selling records is further pointed up by the fact, Goldberg went on, that every time "The Jolson Story" movie is shown, sales on Decca's "The Best of Al Jolson" package pick up appreciably. Goldberg added that this package is rarely out of the company's top 20 selling albums. The recent early evening showing of "Flower Drum Song" also meant significant new sales for their soundtrack LP.

A fresh campaign has been initiated, also, for the current reissue of "Around the World in 80 Days," with strong sales on the soundtrack this time around as well. Coming up are soundtrack albums for Hayley Mills' "A Matter of Innocence"; "I'll Never Forget What's 'is Name," Welles, and the multi-million dollar film version of the Cy Coleman-Dorothy Fields Broadway hit, "Sweet Charity," starring Shirley MacLaine, Chita Rivera and Sammy Davis Jr.

It is Goldberg's opinion that "it has to be in the grooves, whether you make a soundtrack or any kind of record. You can have a great film with a soundtrack that won't sell—and we've had our share of these, too. The public knows what it wants and will buy it no matter where it comes from."

For over three decades, the public has wanted to go to the movies with Decca Records.



MARGARET O'BRIEN and JUDY GARLAND cakewalk to "Under the Bamboo Tree" in "Meet Me in St. Louis," which Douglas McVay in his book, "The Musical Film," calls "the first great musical film . . . After this picture, song and dance in Hollywood are never quite the same again; they are increasingly integrated into the plot-line, and, besides direction, art direction begins to count." Decca Records released an album of Garland selections from the 1944 movie, and it is still available on wax coupled with the 1946 Garland vehicle, "The Harvey Girls."

Soundtracks Come into Their Own On MGM's Label in 1947



Jesse Kaye
VP, West Coast Recording

By JACK DEVANEY

HOLLYWOOD—The original soundtrack recording emerged as a potent force in the record industry with the formation of MGM Records in 1947.

Founded by the giant Metro-Goldwyn-Mayer studios, the new label was the first recording company to be affiliated with a motion picture company. Two reasons that might have played an important part in the studio's decision to enter the recording field were: the record business was coming into its own after the sparse war years, and the musical film was enjoying a revived vogue and was once again the most popular form of entertainment since the musical extravaganzas of the early '30s.

Although the obvious connection between the studio and the label was the exploitation of the films through the soundtracks, MGM was formed as a general label and their first million sellers were by non-movie artists such as Art Mooney with "Four Leaf Clover" and Art Lund with "Mam'selle."

At the time the label was formed, MGM Studios were the largest in Hollywood and dominated the field of the musical. Most of the big stars—Judy Garland, Astaire and Rogers, June Allyson, Gene Kelly—were either under contract to MGM or working at the studio and turning out the musicals as fast as they could be made to meet the public demand. Released in 1947 was a typical MGM musical, "Till the Clouds Roll By," starring Judy Garland, Lena Horne, Kathryn Grayson, Frank Sinatra, Dinah Shore, Tony Martin and many others.

70 - Odd Soundtrack Packages Later, Jesse Kaye Remembers It Well

The studio assigned Jesse Kaye to record this as the first soundtrack album for the fledgling record company. Today, some 70-odd soundtracks later, Kaye is still recording original scores for MGM Records. At that time the musical numbers were pre-recorded before filming started and played back during the shooting of the picture putting the action and the music on film. Once the music was on film, it was Kaye's job to edit the musical numbers and pick out the best ones to make a 78 RPM album. The editing of these soundtracks was the forerunner of the tape recording of today as they were dealing with film—which could be seven or eight track—and editing down to one track for the record.

A major problem encountered was the fact that some of the musical numbers in the pictures ran as long as 10 minutes, but they had to be edited to three minutes and 12 seconds—the absolute maximum that the 78 RPM disk could accommodate. In many instances Kaye would cut a song or a chorus, edit out a musical sequence, and tack on a finale. As he recalls, the only time he really ran into trouble was when the arrangement called for a key change between the opening and the finale.

With the release of the "Till the Clouds Roll By" original soundtrack recording, the film company found they had a potent exploitation tool for the movie and the record company found they had a big-selling item which benefited from the millions of potential record buyers who saw the picture.

For almost five years MGM

had the soundtrack field to itself, even to recording soundtracks from rival studios such as "Stars and Stripes Forever" and "Gentlemen Prefer Blondes," both from 20th Century-Fox studios. Many of the big stars of the day—Van Johnson, Mickey Rooney, Esther Williams, Ava Gardner, etc.—might never have been heard on record if it had not been for MGM's soundtrack recordings, it was mentioned. Though these people were big musical stars, very few of them ever made it on records. This is in direct contrast to the business today when a majority of film stars are coming from the ranks of the recording artists.

A bonus for the label were the million-selling tracks that were pulled from the movie albums. These included "Baby, It's Cold Outside" by Esther Williams and Ricardo Montalban, "How Could You Believe Me When I Said I Loved You When You Know I've Been a Liar All My Life" by Fred Astaire and Jane Powell, "Abba Dabba Honeymoon" by Debbie Reynolds and Carleton Carpenter and "Hi Lili Hi Lo" by Leslie Caron and Mel Ferrer. "The singles not only helped gain new record buying fans for these stars, but also enhanced their position in motion pictures," Kaye notes.

From the early singing musicals it was an easy step to the release of instrumental scores from such film spectacles as "Ben Hur," "King of Kings," "Quo Vadis" and the phenomenally successful "Dr. Zhivago" album.

The latest project, again supervised by Jesse Kaye, was

the first release of an original soundtrack album of "Gone with the Wind" in conjunction with the current re-release of this classic film. Three hours of the original Max Steiner music had to be edited down for the 40-minute LP, and in the process the music was kept in sequence with the film action wherever possible.

Many of the soundtracks have been re-packaged to coincide with re-issues or TV showings of the films, continued Kaye, and many of the early 78 albums have been re-coupled in LP form for MGM's low-price lines.

Although MGM Records today is a highly diversified label, it still has a constantly producing goldmine in the field it pioneered—the original soundtrack album.



"GOOD NEWS" had June Allyson and Peter Lawford doing "The Varsity Drag" (above), "The French Lesson" and many other things that delighted audiences.



Vivien Leigh, Clark Gable and Olivia de Havilland in "Gone with the Wind," the soundtrack album for which was released for the first time late in 1967 by MGM.

THE MGM ROSTER OF STARS (February, 1949) shown on page 3 is comprised of the following: first row, top, Alexis Smith, Ann Sothorn, J. Carrol Naish, Dean Stockwell, Lewis Stone, Clinton Sundberg, Robert Taylor, Audrey Totter, Spencer Tracy, Esther Williams, Keenan Wynn; second row, Peter Lawford, Jeanette MacDonald, Ann Miller, Ricardo Montalban, Jules Munshin, George Murphy, Reginald Owen, Walter Pidgeon, Jane Powell, Ginger Rogers, Frank Sinatra, Red Skelton; third row, Katharine Hepburn, John Hodiak, Claude Jarman Jr., Van Johnson, Jennifer Jones, Louis Jourdan, Howard Keel, Gene Kelly, Alf Kjellin, Angela Lansbury, Mario Lanza, Janet Leigh; fourth row, Gloria De Haven, Tom Drake, Jimmy Durante, Vera-Ellen, Errol Flynn; Clark Gable, Ava Gardner, Judy Garland, Betty Garrett, Edmund Gwenn, Kathryn Grayson, Van Heflin; fifth row, Lionel Barrymore, June Allyson, Leon Ames, Fred Astaire, Edward Arnold, Lassie, Mary Astor, Ethel Barrymore, Spring Byington, James Craig, Arlene Dahl.

Sholes on RCA Filmusic

From Silents To 'Sixpence'

NEW YORK—If when you think of RCA Victor Records movie music, you think only of Elvis Presley and Henry Mancini and "South Pacific" and "The Sound of Music," check with label veteran Steve Sholes, Division Vice President, Artists and Repertoire.

Sholes joined Victor in 1929 as a messenger boy, went on to college and then joined the record division in 1936 ("Things were dead then. You could put the whole business into our office").

Talking with *Record World* recently, Sholes recalled that in the silent screen era the movie companies had scores written and sent around to theaters for whomever was going to play for the films. "Some theaters, like the Capitol in New York, had big orchestras to accompany the pictures," he noted, "but mostly it was organ or piano. I remember once someone got sick and I filled in and played the sax and cello in the pit of a theater in New Jersey for a silent movie."

Sholes went on: "Then they started putting the scores on 16-inch records to play along with the picture. We pressed them back in the '20s and made up a library of records you could use to go along with the pictures. The film companies sent out cue sheets which told you what type of music should accompany what action, and whoever was playing organ or piano or what-have-you would play whatever was appropriate. These became usable with our phonograph records."

'Little Pigs' a 'First'?

Probably RCA's first soundtrack—and possibly the first ever released commercially—was the label's mid-1930s release of the Oscar-winning Disney featurette, "The Three Little Pigs." Victor released considerable early Disney material, sometimes embellishing it with a narrator, as with the early 1940s Disney package, "Dumbo," which had Dennis Day bridging things. Most of the label's early soundtrack packages were geared for children—"They didn't realize there was an adult audience for them, too. And the album business wasn't that great until the advent of the LP: people were always coming back and saying one of the disks inside was broken."

The mid-1940s, however, brought the realization that there *was* a mature audience for filmusic recordings, and Victor released historically significant packages from Dimitri Tiomkin's "Duel in the Sun" and David Raksin's "Forever Amber." In those days, you couldn't get more adult than these two tales.

It was with Presley and Mancini starting in the late '50s that RCA made its biggest inroads in the movie music field, though.

Soundtrack albums had been selling for several seasons when Mancini hit the scene, and, Sholes remembered, Mancini not only established new sales records for the "soundtrack" LP, but also provided something of an innovation.

(The Maestro's latest: his album from "The Party," starring Peter Sellers.)

"He insisted upon re-recording his scores," said Sholes. "When he was preparing his big album from the TV show 'Peter Gunn,' he said he didn't want to use the soundtrack from the show; that it sounded terrible. He insisted on re-doing it all for the album, for three reasons: 1) he wanted better sound—he felt fidelity was lost on the soundtrack; 2) he wanted the best stereo possible; and 3) he wrote complete themes for use in his films and TV shows that were rarely used in their entirety, but on record he could use them as they'd been written."

"I remember there was some legal concern at the time—could we call the Mancini album a soundtrack when it wasn't? We didn't. Also, we wondered would people complain when they learned it wasn't a soundtrack? They didn't."

The many top-selling Presley soundtracks *have* brought some minor complaints: "For his movies, Elvis pre-records his score as a phonograph record (usually in Nashville) and then the records are used in the movie, where they are sometimes embellished by choirs and such to accommodate the story's needs. The records are released as he made them, though, and occasionally someone will say the album didn't sound the same—'Where are the 18 cellos?'"

RCA (which also has been more active than most labels in

the release of spoken word soundtracks, among them the Taylor-Burton "The Taming of the Shrew," the Burton-O'Toole "Beckett" and the Oscar-winning Best Picture of 1966, "A Man for All Seasons") is currently represented with the important soundtrack LP from the Tommy Steele film musical, "Half a Sixpence"; and coming up on the Colgems label (which RCA distributes) are "Oliver!" and the Monkees movie.

Background Scores Chancier

"A musical has a more guaranteed sale," Sholes felt. "A background score for a film"—like, say, Quincy Jones' "In Cold Blood," which the diskery also has on Colgems—"is chancier. Some years ago we had the instrumental soundtrack of Ernest Gold's score for 'Exodus.' Ferrante and Teicher's record of the music on another label, plus the success of the book and picture, combined to make the LP a big seller for us."

"This soundtrack business is very tricky," he continued. "There are often many additional considerations in deciding whether or not to do it. Sometimes a soundtrack album is pushed by the picture company to exploit their movie. Or perhaps a producer wants it done, and the studio wants him for other pictures. There are others bought that are simply bad decisions. And the musical films—which are more of a sureshot—are very expensive."

Sholes added that he didn't want to consider a soundtrack



Steve Sholes

without seeing the picture and knowing the track record of those involved. "Also, I always ask myself is there a good theme you can get a record on?"—no small matter to the record industry knowledgeable Steve Sholes clearly is.



RCA's Elvis Presley, a major film musical star of today, and Joan Blondell, film musical queen of another era, are teamed in the new MGM musical, "Stay Away Joe," which advance reports indicate is one of Presley's strongest movie vehicles. Film, an Easter release, will be followed this summer by an Elvis Presley-Nancy Sinatra teaming titled "Speedway." Victor will have the records from both films, as usual with Elvis.

And Coming Soon . . .

(Continued from page 3)

Already opened is the Tommy Steele starrer "Half a Sixpence" (Paramount Pictures-RCA Victor sound track album), taken from the Broadway play.

Coming up shortly is "The One and Only, Genuine, Original Family Band" (Walt Disney-Buena Vista), starring Buddy Ebsen, Janet Blair, Walter Brennan, Lesley Ann Warren and John Davidson. This original screen-play is about an instrument-playing Von Trapp Family, turn-of-the-century Cowsills.

One of the awaited events of the year is Barbra Streisand's movie bow in her already legendary "Funny Girl" (Columbia Pictures, Columbia album), due

in the fall. Omar Sharif is Nickie Arnstein, to Barbra's celluloid Fanny Brice. Miracle worker William Wyler directed and the flick is his first musical.

Julie Andrews joins with her "Sound of Music" collaborators, Robert Wise and Saul Chaplin, in a fall film, too. Called "Star" (20th Century-Fox flick and LP), it is a biography of Gertrude Lawrence. Julie will sing 19 Lawrence songs from the period 1928-1942, including "Someone to Watch Over Me," "Limehouse Blues" and "My Ship."

Fred Astaire returns to the screen in October when War-

(Continued on page 10)

RUSH ALBUM! "BONNIE AND CLYDE"

MUSIC FROM THE ORIGINAL MOTION PICTURE!
THE GRITTY ORIGINAL WORDS!
THE EXPLOSIVE ORIGINAL SOUNDS!
FROM THE FILM SCORE OF 1968!



ALBUM#1742



EXCLUSIVELY ON WARNER BROS. - SEVEN ARTS RECORDS

Over That 'Rainbow'

Warners Feels the Time is Right For Finian & Friends, Who Were Beset by 20 Years of Problems

By DAVE FINKLE

BURBANK, CALIF.—On the Warner Brothers/Seven Arts back lot, behind the fake stone walls and turrets of "Camelot" castle, lies a tanglewood known, from the "Camelot" production date until this past June, as "Camelot jungle."

In June, however, the stretch of woods, ponds and clearings were incorporated by studio craftsmen into a small community called Rainbow Valley. A stranger lost in this area might have suspected, if he followed the weather-beaten signs to the small complex of ramshackle one-story buildings, that he had wandered into one of Sargent Shriver's depressed areas—a target of the war on poverty.

Suspicious would have been bolstered by the cheerful but shabbily-dressed citizenry, an integrated, obviously poor populace.

Sooner or later (probably sooner), however, a large camera would have hoveled through a clump of bushes or an incongruous hairdresser would have touched up someone's hair-do or, more dramatically, someone looking unmistakably like Warner Brothers Records' pop singer Petula Clark suddenly would have appeared chasing a dusty Cadillac, shouting inside at what is unmistakably Keenan Wynn, "I wish to God you were black!"

And the idyll would be over, for this sunlit, not-so-fresh backwoods retreat was until recently the outdoor, and primary, unit for Warner Brothers/Seven Arts' production of "Finian's Rainbow," which, in these days of movies that are two and three years in the making, has an even more exclusive claim.

It is a musical movie 20 years not in the making.

Play Was Acclaimed

Odd, since when the Fred Saddy-E. Y. Harburg-Burton Lane show opened on Broadway Jan 10, 1947, it was acclaimed instantly, making toasts of Ella Logan, David Wayne and Albert Sharpe and making household hums of most of its 11 songs—ditties like "That Old Devil Moon," "How Are Things in Glocca Morra?," "If This Isn't Love," "Look to the Rainbow" and "Something Sort of Grand-ish."

Oddish, yes, and oddish, no,

because the boisterous, whimsical plotline of "Finian's Rainbow" deals with integration and racial prejudice and much of the action turns on the fantastical metamorphosis of a bigoted Southern senator into a holy-rolling Negro.

In the past two decades, Hollywood has been interested . . . uh, and not interested, according to whom you talk to.

E. Y. "Yip" Harburg, who has been extremely parental about his property, said almost 10 years ago in a speech prepared for Columbia University, that he and his colleagues distrusted Hollywood creators. "It's the theme that frightens them," he said. "If you let them change the story, they'd buy it. I wouldn't let them change the story. So I turned down, at one time, a half million dollars—that's what we turned down for the property when it first came out. They wanted to throw the Negro angle out, see."

(This hard-line attitude is difficult to dispute, since Harburg is the man who, in 1939, had to fight with the other personnel on "The Wizard of Oz" to keep them from cutting "Over the Rainbow" because the subsequent Oscar-winning tune supposedly was slowing down the action.)

Million \$ Price Tag

But, according to other sources, thick-skinned, hypersensitive Hollywood Philistines have not been the only hold-up on the filming. Joseph Landon, who is producing the movie now and who has worked closely on the shooting script with Harburg, said recently that Harburg, Saddy and Lane out-foxed themselves by putting a million dollar price tag on "Finian's" in the 1948 market, which, with budgets being trimmed because of television competition, was not a seller's market.

That was in the late '40s. In the early '50s, when Hollywood was itching with McCarthyitis, the social implications of "Finian's Rainbow" were considered touchy.

In the mid-'50s something almost colossal happened to "Finian's Rainbow." At that time, the property almost became a feature-length cartoon. Work was started and a cast including "the voices of" Ella Logan, Frank Sinatra, Sammy Davis Jr., Ella Fitzgerald and Louis

Armstrong and joined the project. Somewhere there is a demonstration record these luminaries cut to interest producers. Harburg has this copy, supposedly. Warner Brothers Records has the soundtrack album of its film version, definitely.

(Ella Logan has confided to friends that, in 1954, she greatly cheered Sammy Davis, after his near-fatal car accident, by bringing him the news that he would be the movie Og, a role he wanted badly.)

Why the cartoon failed to materialize is not documented, but its failure did not stay other attempts. In late 1958, when the Tony Curtis-Sidney Poitier "The Defiant Ones" became a financial success, despite, or because of, its treatment of integration, there was another flurry of production talk. The most recent aborted effort was a Hecht-Lancaster version, which would have starred Burt Lancaster as Finian.

But nothing.

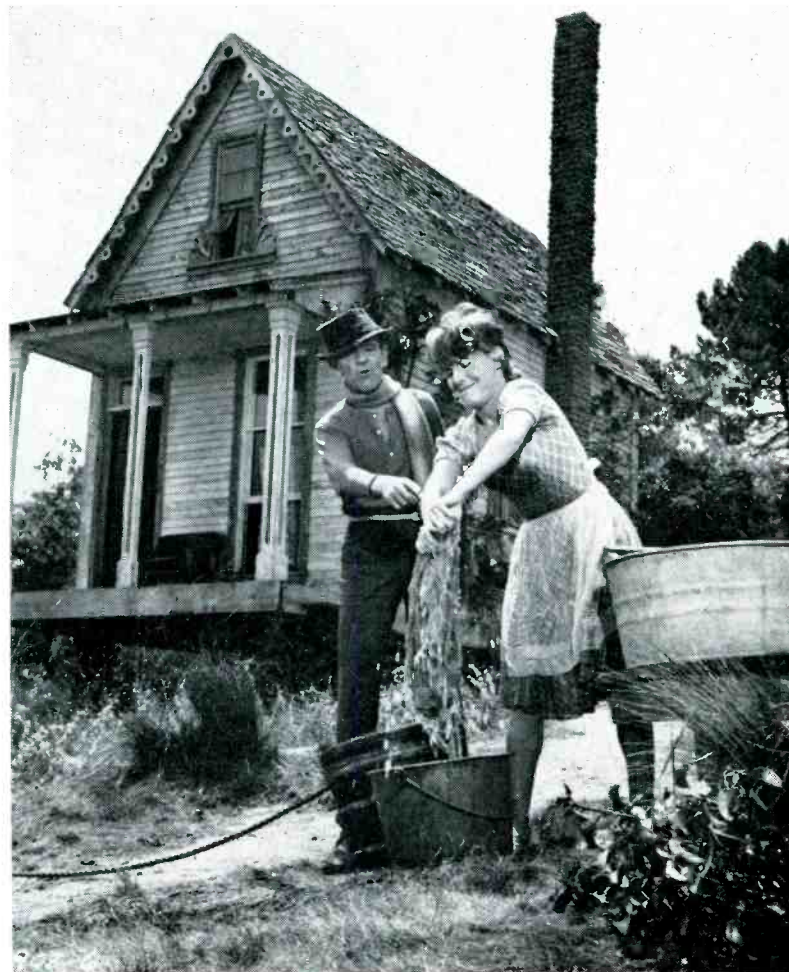
And then times changed and studies of racial conflicts became

increasingly acceptable — even fashionable. And concurrent with the trend, Landon, interested in the story more than the music ("Before I started this movie, I didn't know what a musical bar was; I had to have it explained to me," he stated recently), signed Fred Astaire to make his latest film musical comeback as Finian. And then Landon signed British expatriate Petula Clark now of Paris to play the role of Sharon. And then Tommy Steele, a Londoner and a Cockney, to play Og, the leprechaun. And Canadian Don Francks to play Woody. And conducted a talent search for a dancer, which turned up Atlanta Barbara Hancock.

With this cast of international players (not a paddie among them, but neither was Ella Logan, a Scotswoman), he reached the beginning of "Rainbow."

Was progress on the film, now completed under the direction of wunderkind Francis Ford Coppola, marked by the same fits and defaults of the 20 years'

(Continued on page 26)



PETULA CLARK and FRED ASTAIRE are daughter and dad in the upcoming Warner Brothers/Seven Arts film of "Finian's Rainbow." She is fast becoming a most valuable screen property.

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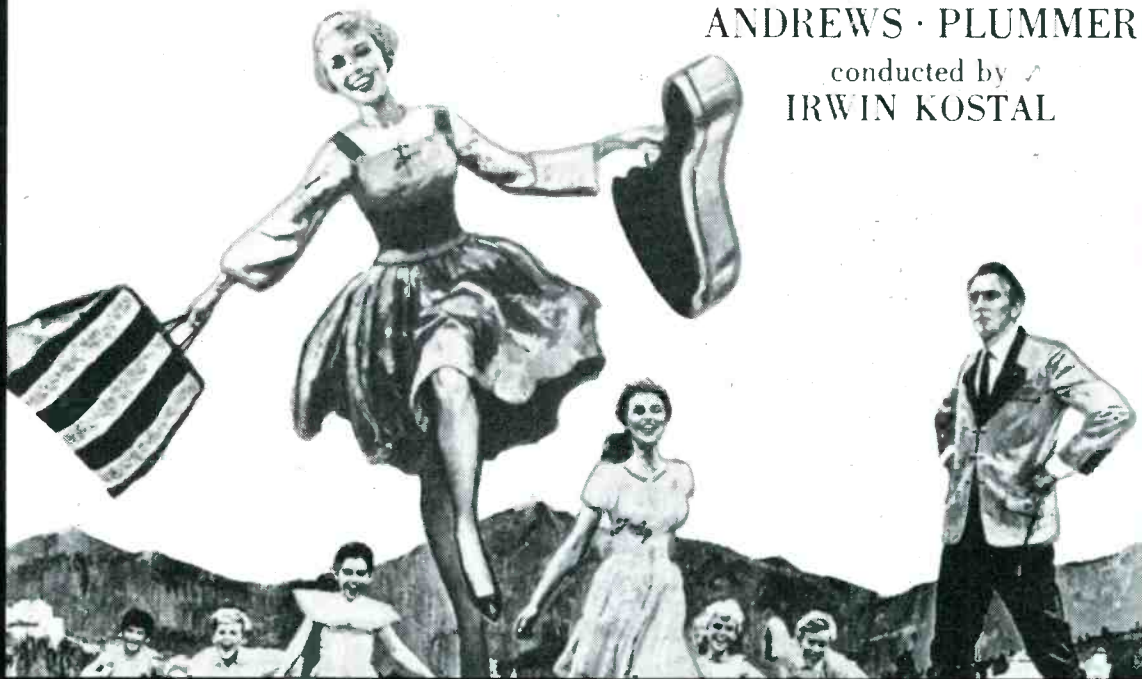


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RCA

Col Has Priority On Early Film Music

Miles Kreuger Does Culling

Like everybody else, Columbia Records went into recorded movie music in 1929 when spoken movies and especially the movie musical were suddenly the national rage. As starters Cliff Edwards warbled "Singin' in the Rain" from "Hollywood Revue" for the company.

And Columbia continued in the business during the '30s and '40s releasing recordings of songs that Col artists introduced in movies.

And built up a sturdy soundtrack catalog in the '50s and '60s by pulling down some choice albums—Judy Garland's "A Star is Born," "The Bridge on the River Kwai," "Pajama Game," "L'il Abner," "West Side Story," "Billy Rose's Jumbo," "My Fair Lady."

But there is one little development that makes the Col movie music potential—soundtrack and otherwise—unique up to the present. During the '30s, because of a complicated contractual agreement concerning ARC (American Record Company, a large record holding company), Brunswick and Columbia records were released by ARC. Today as a development of that contract Col owns all the Brunswick recorded movie music of the years 1931-1941.

To take advantage of this serendipity, Columbia has hired former staffer Miles Kreuger, independent producer and remarkably versed record historian, to cull records from the combined Col (and subsidiaries) and Brunswick catalogs for future album releases.

This means that Columbia bids more than fare to have within a few years the most expansive catalog of elpee movie music on albums.

Drawing from his personal collection as well, Kreuger has already released "Bing Crosby in Hollywood," which includes all of Crosby's early movie songs before joining Decca in 1934. Another recent release is "Ethel Merman (1932-1935) Lyda Roberti (1934) Mae West (1933)," which is a collection of all the Columbia vault cuts by those gals.

Kreuger is also planning a Dorothy Lamour album soon and a Fred Astaire album, since he has access to the Astaire numbers from every Ginger Rogers-Astaire opus with the exception of "Flying Down to Rio" and "Roberta."

A Dick Powell album containing 29 of the ditties Powell introduced is in the planning stages.

The following overwhelming list includes just some of the other singers that Kreuger is considering for future disks:

From Columbia, Eddie Cantor, Ruth Etting, Cliff Edwards, Kay Kyser, Nelson Eddy, Horace Heidt.

From Brunswick, Kate Smith, Etting (a few of the artists recorded for more than one Columbia-owned label), Lanny Ross, Grace Moore, Jimmy Durante (singing his original "Inka Dinka Doo"), Russ Columbo, Helen Morgan, the Mills Brothers, Frances Langford, Irene Dunne, Jessica Dragonette, Martha Raye, James Melton, Cab Calloway, Raymond Scott, Ella Logan and Mary Healy.

From defunct subsids, Jack

Oakie, Phil Harris, Gertrude Niesen, Gene Autry.

And that's for the '30s.

Columbia's movie music catalog in the '40s, before and during the time that soundtrack albums were just getting attention, consisted of recordings by contract artists, which means Frank Sinatra, Doris Day ("It's Magic," of course) Gene Kelly, Xavier Cugat, Dinah Shore, Nelson Eddy; and in the '50s, Rosemary Clooney, Johnny Mathis ("It's Not for Me to Say" was introduced by Johnny in "Lizzie").

A True Curiosity

Kreuger also has the word on a true curiosity. He owns an old recording of "I Can't Begin to Tell You" by Harry James, a song from "The Dolly Sisters." Featured vocalist with the band is a girl identified as Ruth Haag. The girl is Betty Grable and the disk is "her only studio recording." (The record has been released by Columbia under Grable's name).

Columbia's first important background music recording was the "Warsaw Concerto," which was used in '42's "Suicide Squadron." In recent years, the company, having the disadvantage of no studio affiliation, has released few soundtracks. Among them (besides the big ones mentioned earlier) are "Fall of the Roman Empire," "The Quiller Memorandum" (music by label pactee John Barry), and on Epic "Lilies of the Field," and "Shakespeare Wallah."

But with its important big plums—"Funny Girl" later this year—and its rich vault, Columbia, is, was and will be important to movie music on disk.

A 'Star' Is Shorn

In his book, "The Musical Film," Douglas McVay discussed the Judy Garland film "A Star is Born" at great length and concluded: "I consider it to be not only clearly the greatest musical picture I have ever seen, but the greatest picture of any kind I have ever seen . . . [Garland's] combined singing and acting . . . amount to the finest characterization I have encountered in cinema . . . [the picture] lights up the year 1954 (and all the years after) like a colossal, flaming beacon."

Shortly after its release, "A Star is Born" was cut and deprived of many important dramatic scenes and several musical numbers to shorten its running time. Many of the latter turned up on the Columbia Records soundtrack album.



Judy Garland in the "Lose That Long Face" production number cut from "A Star is Born." Columbia had it on the album.

Coming Soon

(Continued from page 6)

ner Bros.-Seven Arts releases "Finian's Rainbow," the long-overdue screen adaptation of Fred Saily-Burton Lane-E. Y. Harburg's Broadway hit. Petula Clark, Tommy Steele and Don Franks co-star.

Another fall release, to add to the roundelays, is the screen version of "Oliver" (Columbia Pics, Colgems), with Ron Moody, Shani Wallis and Oliver Reed. Lionel Bart, of course, provided the score and Carol Reed directed.

On loan from Disney, Richard and Robert Sherman have written the tunes for "Chitty Chitty

Bang Bang" (United Artists), due in December with a big record push from UA. Dick Van Dyke and Sally Ann Howes star in this costly tale of a magical car.

Another possible 1968 release is the film version of Cy Coleman-Dorothy Fields-Neil Simon's "Sweet Charity" (Universal-Decca). Broadway director Bob Fosse is currently turning cameras on the Shirley MacLaine starrer. For it, Coleman and Fields have written four new songs.

Elvis Presley, of course, is turning out movies as fast as he can. Currently coming is his "Stay Away, Joe," which was once a short-lived Broadway

musical called "Whoop-up." Joan Blondell co-stars.

Undoubtedly scheduled for 1968 is "The Young Girls of Rochefort," the Michel Legrand sequel to "The Umbrellas of Cherbourg," which stars Gene Kelly, George Chakiris, Catherine Deneuve and Françoise Dorléac. Philips has already released the album.

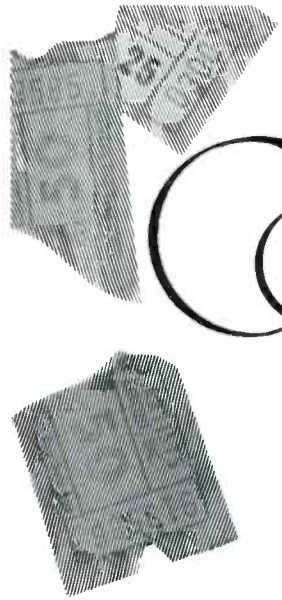
Packet of Paramount Plans

So much for 1968. Coming up shortly afterward and already facing cameras or in varying planning stages are some heavyweight properties. Paramount, for instance, has a packet of movie plans. Alan Jay Lerner recently signed a


mutually - lucrative pact with the company, which means that "On a Clear Day You Can See Forever" will come from the studio.

Barbra Streisand is set to make this film with Richard Harris sometime in September. Before that and during the summer Lerner will be supervising filming of his "Paint Your Wagon," which, a long time getting to the screen, will star Lee Marvin in the James Barton part of a gold rush prospector. Clint Eastwood will co-star.

(Lerner's upcoming Broadway biography of Coco Chanel with Katharine Hepburn as "Coco" will eventually be a
(Continued on page 14)



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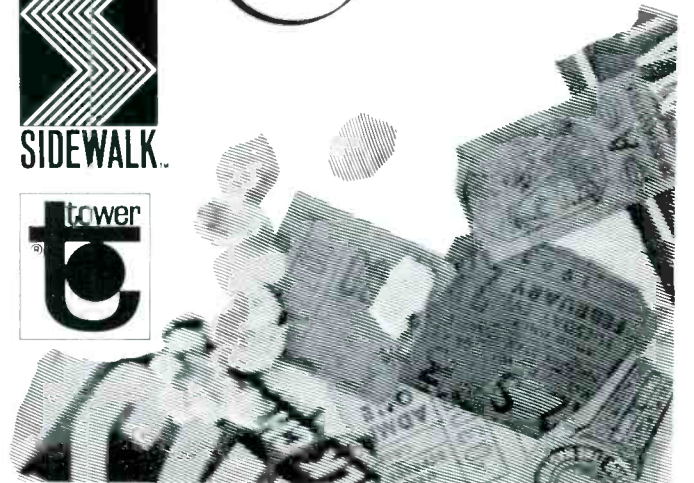
Original Motion Picture Soundtrack

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DT 5911


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The Disney Magic

By LEONARD MALTIN

(The author of this article is editor of his own magazine, *Film Fan Monthly*, and the author of a study of Walt Disney's films that appeared recently in *Films in Review*).

It is generally conceded that Walt Disney's films had a grace, style and charm all their own. Many factors combined to produce this unique effect, among them superb animation and an imaginative approach to the subject matter. Another major element was music, which became a vital part of the Disney appeal. Most Disney scores were bright and tuneful, and from them came a goodly amount of memorable songs, just about all of them still available on the Disney record label, too.

Disney's first feature-length cartoon was "Snow White and the Seven Dwarfs." Frank Churchill and Larry Morey composed an excellent score which included three standards, "Whistle While You Work," "Heigh Ho" and "Some Day My Prince Will Come." The others enjoyed popularity at the time of the film's release in 1938, and for many years "Snow White" held the record for the number of hit songs in one Disney film. With "Snow White's" successful reissue in 1967 the songs enjoyed renewed popularity, and it looks like they, and the film, will last indefinitely. In the 1950s, the top Disney tunes, including the three hits from "Snow White," were given a modern treatment by Dave Brubeck in his album, "Dave Digs Disney," with delightful results.

"Pinocchio's" songs were just as good as "Snow White's," but they were more a part of the story and did not stand as well on their own. Written by Ned Washington and Leigh Harline, "I've Got No Strings," and "An Actor's Life for Me" stand out in the score, but only "When You Wish Upon a Star" has achieved enduring fame. It also received an Academy Award as Best Song.

The tune was also an integral part of a funny Donald Duck cartoon of the late 1940s, "Donald's Dilemma," in which a flower pot on the head transforms Donald into a romantic crooner, à la Sinatra. The girls swoon over his rendition of "When You Wish Upon a Star," but another "accident," planned by Daisy Duck, restores Donald's original, and unique voice.

"Fantasia," Disney's epic cartoon, utilized Leopold Stokowski and a full symphony orchestra to perform the eight classical pieces that accompanied the brilliant animation sequences. "Dumbo" and "Bambi," as was expected, boasted tuneful scores, but neither produced any outstanding songs. Nevertheless, "Dumbo's" background score was voted an Academy Award as the best of the year.

In the late 1940s, Disney produced a series of feature films comprised of various animated sequences. "Make Mine Music," "Fun and Fancy Free" and "Melody Time" not only contained some of Disney's best cartoon work, but were the source of some of his best music. These films featured the talents of Benny Goodman, the Andrews Sisters, Nelson Eddy, Roy Rogers and other popular performers. Among the outstanding segments were "Willie the Operatic Whale," about a whale who loved to sing, with Nelson Eddy; "Casey at the Bat," sung and narrated by Jerry Colonna; "Johnny Fedora and Alice Blue Bonnet," sung by the Andrews Sisters; and one of Disney's best-loved cartoons, "Johnny Appleseed," which included "The Lord is Good to Me," "Get on the Wagon Going West" and a marvelous tribute to the glory of apples. Dennis Day did all the voices for "Johnny Appleseed."

The 1946 "Song of the South" was a delightful film, with a score to match. "Zip-a-dee-doo-dah," by Allie Wrubel and Ray Gilbert, won an Academy Award that year, and is another of the Disney standards that receives constant updating and rerecording, most recently a swinging version by Buddy Greco. Another enjoyable tune was "Everybody's Got a Laughing Place," which was included in the outstanding record set issued in 1946 with film stars

(Continued on page 14)



A scene from the first full-length Disney cartoon feature, "Snow White and the Seven Dwarfs," a classic still being reissued.



Pictured above, from left, are some of the stars of the new Disney live-action feature, "The One and Only, Genuine, Original Family Band," including, from left, Walter Brennan, Buddy Ebsen and Janet Blair.

Disney: A History Of Film Music Firsts

One of the first film-makers to realize the importance of the use of music in movie-making was the great Walt Disney.

It can almost be said that he was the innovator of the extensive use of music in motion pictures. The success of the music from his first full-length feature cartoon, "Snow White and the Seven Dwarfs," caused other producers to take a hard look at what was happening and discover that pictures with music made money. One of the first recordings of music from films was a 1938 package of the music from "Snow White" on RCA Victor. Until Victor issued the six soundtrack selections in one set, all original cast recordings were re-recorded for home use. In 1940 Victor issued a complete soundtrack album from Disney's second full-length feature cartoon, "Pinocchio," and decided to give the package the deluxe treatment with color cartoons that told the story of the movie on every page of the set.

First Use of 'Soundtrack'

A statement on the front page read "Recorded from the original soundtrack of the Walt Disney Production 'Pinocchio,'" which was probably the first use of the phrase "original soundtrack." A string of hits followed over the years from Disney films which were consistently among the all-time box office champs.

In 1956 Disney formed his own labels, Buena Vista Records and Disneyland Records, and named Jimmie Johnson to helm the new labels in addition to his duties as topper of

the Disney music publishing companies, positions he still holds today. The new firms quickly established themselves as the undisputed leader in the sales of kiddie records. Full advantage was taken of each score from every picture in the form of albums, story-tellers and single kiddie disks. From the "Snow White" score alone came six 12-inch LPs featuring names of the caliber of Mary Martin, plus several story-tellers and singles.

The Disney cartoon films are perennials as they are not dated by manners or costumes and can be continually reissued. Each re-issue—"Snow White" is now in its sixth re-release—finds a whole new generation of record buyers for the multitude of product available.

In 1964, the illusion that the Disney labels were exclusively in the kiddie business was dispelled forever with the release of the original soundtrack album of "Mary Poppins," Julie Andrews' first picture, which to date has sold over three and a quarter million albums. The film and the score swept the Academy Awards, and with the original cast recording, albums of songs from the film and story-teller albums, the music from "Mary Poppins" has accounted for the domestic sale of six million records for the Buena Vista label, plus huge sales internationally. A demonstration of the power of the catalogue business—discounting any hits—is shown by the fact that the Disney label's business was up 50% this year

(Continued on page 14)



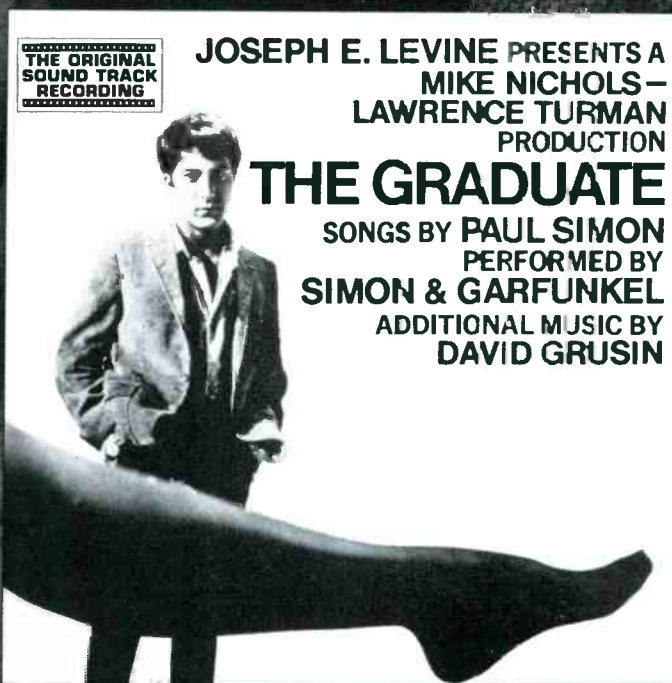
**Two of the biggest stars
of "The Graduate" aren't even seen.**

But their songs are as much a part of the movie as any of the dialogue.

From "Sounds of Silence" to "Scarborough Fair/Canticle" to "Mrs. Robinson," Simon and Garfunkel do much more than set the musical scene.

It's as though they're singing what the graduate is thinking.

Simon and Garfunkel/
The Original Sound Track Album
On COLUMBIA RECORDS



OS 3180 (STEREO ONLY)

And Coming Soon . . .

(Continued from page 10)

Paramount movie. André Previn is writing the music for this venture.)

Richard and Robert Sherman recently signed to musicalize Paramount's "Roman Holiday."

Another Paramount musical slated for filming this year and release next is Julie Andrews' "Darling Lili, or Where Were You the Night You Said You Shot Down Baron Von Richtoven," which will co-star Rock Hudson. Blake Edwards is writing and directing this movie.

And it is the Edwards-Andrews team who will finally get around to making the long-scheduled MGM "Say It With Music," which will have a score of new and old Irving Berlin tunes. Over the past few years just about every big box office name has been mentioned for the flick. Among them and a likely candidate is Fred Astaire. This movie is probably two years from release.

'Dolly!' Being Readied

Preliminary rehearsals have already begun on Barbra Streisand's second movie, "Hello, Dolly!" (Fox film, label), the Jerry Herman smash, which will co-star Walter Matthau and Michael Crawford. La Streisand starts filming in April and the flick will probably open next year, although Ernest Lehman, the scenarist, and David Merrick may have some further contractual complications over simultaneous Broadway and movie presentation. (Pearl Bailey's current version with Cab Calloway is going strong.)

Not - yet - filming - but - being-bruited-about category is loaded. Among them:

MGM is just about to start filming "Goodbye, Mr. Chips" with Peter O'Toole and Petula Clark starring. Leslie Bricusse is penning the score. Also on the Bricusse docket for future work (he supplies music, lyrics and book) are adaptations of "Noah's Ark" and "Sherlock Holmes."

Other Paramount musicals coming are Richard Attenborough's production of Joan Littlewood's "Oh, What a Lovely War" and possibly a musicalization of "Sunset Boulevard" written by André and Dory Previn. (The Previns also are said to be working on a musical version of "Great Expectations" for the new production company, National General Corp.)

Big Broadway Shows Due

And then there are the big Broadway shows yet to be

filmed. Warner Bros.-Seven Arts has pledged over three million dollars for "Mame" with Angela Lansbury re-creating her Main Stem part. Warners also plans "The Bawdy Bard," a swinging look at Shakespeare and friends.

United Artists owns the rights to "Fiddler on the Roof," "Man of La Mancha," for which every actor in Hollywood is bidding, will be filmed by UA, too. (Right now Richard Burton seems to have the edge.) "Cabaret" will be filmed, possibly with Julie Christie as Sally Bowles.

Gene Kelly is supposedly putting together a musical aggregate of the Tom Swift stories. RCA Victor has put up advance capital for Nunnally Johnson, Burton Lane and Robert Merrill to write a musical based on "The Man Who Worked Miracles." Anthony Newley, Joan Collins and Milton Berle will star in a musical called "Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?"

Mel Ferrer has been discussing a new version of "Peter Pan" with Petula Clark a possible selection as the title character. The Woody Guthrie story, "Bound for Glory," is to be filmed, too.

And just recently negotiations were completed for the filming of Frank Loesser's decade-old "The Most Happy Fella."

Which may or may not be a complete list.

'Likely' Pair



The above mid-'50s Universal release, "The Girl Most Likely," divertingly paired Kaye Ballard and Jane Powell (erstwhile MGM Pictures' songbird) in a musical remake of the old Ginger Rogers comedy, "Tom, Dick and Harry." It was further brightened by being an early Gower Champion choreography credit.

The Disney Magic

(Continued from page 12)

James Baskett (Uncle Remus), Bobby Driscoll and Luana Patten, with Johnny Mercer and the Pied Pipers.

The early 1950s brought more Disney feature-cartoons, "Cinderella," "Alice in Wonderland" and "Peter Pan." "Cinderella" was perhaps the best of the three, with a pleasant, but hardly outstanding, score. "Alice in Wonderland" was more Disney than Lewis Carroll, but a sprightly score helped to make it a lively, enjoyable fable. "A Very Merry Un-Birthday," sung by Mad Hatter Ed Wynn and friends, stood out, as did "I'm Late," the lament of the March Hare (Jerry Colonna). "Peter Pan" was also good, but it was completely overshadowed by Mary Martin's overwhelming success in the role on stage and television; her production also had a better set of tunes.

Davy Crockett Craze

The biggest song to come from a Walt Disney film in the 1950s evolved from, of all things, a live-action film that was shown on television: "Davy Crockett." Besides making a merchandising mint from coonskin hats and buckskin outfits, the Disney company reaped a small fortune from "Davy Crockett, King of the Wild Frontier," the song on the lips of every red-blooded American boy.

The same year, another bulls-eye was scored with "Lady and the Tramp," Disney's most sophisticated cartoon feature. "Lady" had the good fortune of acquiring the talents of Peggy Lee, who wrote and performed most of the score. While there were no real hit songs, the score was good, and perfectly suited the charming film.

Davy Crockett seemed to start a trend: for the rest of the decade, the most popular Disney songs came from TV, not films—the "Mickey Mouse Club" alone was responsible for several very successful songs. A few title songs from films were popular for a while, but looking back, virtually no major songs were produced for almost 10 years. "Sleeping Beauty," for all its visual magnificence, was not as lively as previous animated efforts, and neither were its songs. The updated "Babes in Toyland" used mostly Victor Herbert, with a few forgettable new numbers.

Then, in 1964, Disney brought a delightful fantasy to life:

"Mary Poppins." It launched the screen career of Julie Andrews and established tunesmiths Richard and Robert Sherman as Musical Kings of the Walt Disney studio. The soundtrack album remained on best-seller lists for well over a year, and broke all Disney records for revenue from a film score. "A Spoonful of Sugar," "Supercalifragilisticexpialidocious" and the Academy Awarded "Chim Chim Cheree" all received great recognition.

Since "Poppins," the Shermans have turned out for Disney several theme songs for non-musical films, and full scores for "The Happiest Millionaire," "The Jungle Book" and the new "The One and Only, Genuine, Original Family Band."

Walt Disney is now gone, but he has left an indelible mark on his studio and various projects. Hopefully, even without him, there will be more films in the Walt Disney style from his highly coordinated team of writers and directors. With two men like Richard and Robert Sherman, we can also hope to hear many more memorable songs inspired by these delightful films.

Disney Firsts

(Continued from page 12)

over the same period in 1967.

3 New Disney Releases

Each new Disney film adds to the consistently selling catalogue, and this year there are three big Disney pictures in release with soundtrack albums and records. "The Happiest Millionaire" and "The Jungle Book" are now in general release with the latter receiving an Academy Award nomination for the Sherman Brothers song, "The Bare Necessities." The soundtrack album from "The Jungle Book" features the voices of Phil Harris, Louis Prima, Sebastian Cabot, George Sanders and Sterling Holloway. "The One and Only Genuine Original Family Band" will be the Easter attraction at the Radio City Music Hall, with the soundtrack album set for release this month.

Walt Disney, who started it all, is still very much out front through his Buena Vista and Disneyland labels in the original soundtrack field.

—Jack Devaney.

DIONNE in Valley WARWICK of the Dolls



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SCEPTER RECORDS

Jonie Taps:

From Jolson to 'Oliver!', From Rita Hayworth to 'Funny Girl'

Columbia Pictures a Music Pacesetter Says Exec

HOLLYWOOD — Columbia Pictures has been a pioneer in the evolution of motion picture soundtrack albums. And veteran studio executive-music supervisor Jonie Taps—whose motto is "Music will give a picture the third dimension"—recently gave *Record World* the score.

Just about the time Columbia was helping to popularize classical music with its smash 1945 Cornel Wilde film, "A Song to Remember," the life of Chopin (which brought "Hit Parade" status to the composer's "Polonaise" and other subsequently much-recorded Chopin melodies), Taps had decided to end his term as General Manager of Shapiro-Bernstein publishers in New York to join Columbia Pictures.

"Harry Cohn, the late head of Columbia Pictures, gave me the script to a film about Al Jolson's life, 'The Jolson Story,' and asked me to pick out the songs with Jolson," Taps recalled. "I got together with Al and then said, 'Jolie, we have to acquaint the kids with your name before the picture comes out. Why don't we take the songs you do in the picture and make an album?'"

"Jolson said, 'You get me an album and you can be my agent.' I wasn't under contract yet to Columbia, so I was able



BARBRA STREISAND is shown as Fanny Brice in the upcoming musical spectacular, "Funny Girl," a major release from Columbia Pictures for the fall of 1968. Columbia Records has the soundtrack.

to act as his agent to secure the album. We completed the package and I called Jack Kapp who headed Decca. He said, 'Jonie, I've got Sophie Tucker, Eddie Cantor and Ted Lewis—what are you *doing*?' Then I called Eli Oberstein at RCA Victor Records. He heard the songs and turned them down. I called Jack again and told him he was crazy, it would be a smash. At the time, Jack had Leonard Joy on the Coast, who wired him: 'Jonie Taps 100% right. We should put out album.'"

One of the First

So Decca brought out one of the first big-selling "soundtrack" albums (although it was not technically a soundtrack, because all of the tracks were specially recorded for the album—in the manner of soundtrack LPs by such contemporary movie musicians as Henry Mancini, who always re-records for records all his movie scores, rather than take them from the actual soundtrack). Jolson made four more for the label, Taps said, including "Jolson Sings Again," the sequel which followed a few years later and which, according to Taps, "was just as big as the first film."

"Helping matters, too," continued Taps, "was the fact that before the picture opened, every music store horn on Broadway was belching out the songs."

Larry Parks, the studio contract actor of a couple of dozen "Bs" who played Jolson with uncanny accuracy while "the world's greatest entertainer" did his own vocalizing on the soundtrack, was nominated for a Best Actor Oscar and played the songster in the follow-up picture as well. What ever happened to Larry Parks? "He actually thought he *was* Jolson," Taps remembered, "and went out and did an act! He's a real estate agent now."

'First Soundtrack Single'

While the Mammy Singer's movie was creating a sensation around the nation in 1946 and teen-agers on every street corner were down on one knee,

Jonie suggested they take a single out of the album, "The Anniversary Song" (sung by Jolson-Parks while his parents in the film danced). This also became a hit. "It was the first single ever to come out of a soundtrack," stated Taps.

Columbia was very strong in the musical department in the '40s, with, besides the block-busting Jolson stories, the Rita Hayworth "specials" ("You'll Never Get Rich," "You Were Never Lovelier," both with Fred Astaire; "Cover Girl," with Gene Kelly, which many think heralded the rebirth of the American film musical; "Tonight and Every Night"; "Gilda"; "Down to Earth," with Larry Parks, etc.) and sundry other productions. Including "Something to Shout About," starring contractee Janet Blair and Don Ameche, which brought the Cole Porter wartime hit, "You'd Be So Nice to Come Home To"; and, inevitably, a "B" titled after the most popular disk jockey program of the day, "Make-Believe Ballroom."

(In the 1930s, in another boost for classical music, Columbia had had some success with the opera's Grace Moore, whose life Warners filmed in the '50s with the MGM-reared Kathryn Grayson!)

"We also did something called 'The Thrill of Brazil,'



JONIE TAPS, right, visits Dean Martin on the set of Martin's Columbia starrer, "How to Save a Marriage—And Ruin Your Life."

with Evelyn Keyes, who had played Jolson's wife, that was very expensive but a failure," Taps admitted. No shakes, either, was "Tars and Spars," with Janet Blair, although it introduced Alfred Drake and Sid Caesar to the screen. He also remembered that in the late '40s Columbia had had Marilyn Monroe under contract for six months, put her in a musical quickie called "Ladies of the Chorus" and then dropped her. Fox then picked her up and built her up.

'Picnic' a Musical Picnic

In the mid-1950s, Taps had

(Continued on page 18)



LARRY PARKS as Al Jolson sings about those "April Showers" to Evelyn Keyes (back to camera, in white collar) in Columbia's "The Jolson Story," the 1946 blockbuster "sleeper" that made Parks a star and a star anew of Jolson. A sequel, "Jolson Sings Again," followed a few years later.

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The Jungle Book

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ORIGINAL FAMILY BAND**

NOW AT THE RADIO CITY MUSIC HALL

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RECORDS

Academy Award Winning Songs

YEAR	SONG	WRITERS	FILM	PUBLISHER
1934	"THE CONTINENTAL"	Music by Con Conrad Lyrics by Herb Magidson	"Gay Divorcée" RKO Radio	Harms Inc. (ASCAP)
1935	"LULLABY OF BROADWAY"	Music by Harry Warren Lyrics by Al Dubin	"Gold Diggers of 1935" Warner Bros.	M. Witmark & Sons (ASCAP)
1936	"THE WAY YOU LOOK TONIGHT"	Music by Jerome Kern Lyrics by Dorothy Fields	"Swing Time" RKO Radio	T. B. Harms Co. (ASCAP)
1937	"SWEET LEILANI"	Music and Lyrics by Harry Owens	"Waikiki Wedding" Paramount	Santly-Joy (ASCAP)
1938	"THANKS FOR THE MEMORY"	Music by Ralph Rainger Lyrics by Leo Robin	"Big Broadcast of 1938" Paramount	Paramount Music (ASCAP)
1939	"OVER THE RAINBOW"	Music by E. Y. Harburg Lyrics by Harold Arlen	"Wizard of Oz" MGM	Leo Feist, Inc. (ASCAP)
1940	"WHEN YOU WISH UPON A STAR"	Music by Ned Washington Lyrics by Leigh Harline	"Pinocchio" Disney, RKO Radio	Bourne, Inc. (ASCAP)
1941	"THE LAST TIME I SAW PARIS"	Music by Jerome Kern Lyrics by O. Hammerstein	"Lady Be Good" MGM	T. B. Harms Inc. (ASCAP)
1942	"WHITE CHRISTMAS"	Music and Lyrics by Irving Berlin	"Holiday Inn" Paramount	Berlin Music Corp. (ASCAP)
1943	"YOU'LL NEVER KNOW"	Music by Mack Gordon Lyrics by Harry Warren	"Hello, Frisco, Hello" 20th Century-Fox	Bregman, Vocco & Conn (ASCAP)
1944	"SWINGING ON A STAR"	Music by J. van Heusen Lyrics by Johnny Burke	"Going My Way" MGM	Burke & Van Heusen (ASCAP)
1945	"IT MIGHT AS WELL BE SPRING"	Music by Richard Rodgers Lyrics by O. Hammerstein	"State Fair" 20th Century-Fox	Williamson Music (ASCAP)
1946	"ATCHISON, TOPEKA & SANTA FE"	Music by Harry Warren Lyrics by Johnny Mercer	"Harvey Girls" MGM	Leo Feist (ASCAP)
1947	"ZIP-A-DEE-DO-DAH"	Music by Allie Wrubel Lyrics by Ray Gilbert	"Song of the South" 20th Century-Fox	Santly-Joy (ASCAP)
1948	"BUTTONS AND BOWS"	Music and Lyrics by Jay Livingston and Ray Evans	"The Paleface" Paramount	Famous Music (ASCAP)
1949	"BABY, IT'S COLD OUTSIDE"	Music and Lyrics by Frank Loesser	"Neptune's Daughter" MGM	Susan Publications (ASCAP)
1950	"MONA LISA"	Music and Lyrics by Jay Livingston and Ray Evans	"Captain Carey, USA" Paramount	Famous Music (ASCAP)
1951	"IN THE COOL, COOL, COOL OF THE EVENING"	Music by Hoagy Carmichael Lyrics by Johnny Mercer	"Here Comes the Groom" Paramount	Burke & Van Heusen (ASCAP)
1952	"HIGH NOON"	Music by Dimitri Tiomkin Lyrics by Ned Washington	"High Noon" United Artists	Leo Feist (ASCAP)
1953	"SECRET LOVE"	Music by Sammy Fain Lyrics by Paul F. Webster	"Calamity Jane" Warner Bros.	Remick Music Corp. (ASCAP)
1954	"THREE COINS IN THE FOUNTAIN"	Music by Jule Styne Lyrics by Sammy Cahn	"Three Coins in the Fountain" 20th Century-Fox	Robbins Music (ASCAP)
1955	"LOVE IS A MANY-SPLENDORED THING"	Music by Sammy Fain Lyrics by Paul F. Webster	"Love is a Many Splendored Thing" 20th Century-Fox	Miller Music Corp. (ASCAP)
1956	"WHATEVER WILL BE WILL BE"	Music and Lyrics by Jay Livingston and Ray Evans	"The Man Who Knew Too Much" Paramount	Artists Music Inc. (ASCAP)
1957	"ALL THE WAY"	Music by James Van Heusen Lyrics by Sammy Cahn	"The Joker Is Wild" Paramount	Maraville Music Corp. (ASCAP)
1958	"GIGI"	Music by Frederick Loewe Lyrics by Alan J. Lerner	"Gigi" MGM	Chappell & Co. Inc. (ASCAP)
1959	"HIGH HOPES"	Music by James Van Heusen Lyrics by Sammy Cahn	"A Hole in the Head" United Artists	Maraville Music Corp. (ASCAP)
1960	"NEVER ON SUNDAY"	Music and Lyrics by Manos Hadjidakis	"Never on Sunday" Lopert Film Prod.	Esteem Music Corp. and LLEE Corp. (BMI)

Taps and Columbia Films

(Continued from page 16)

the music from Columbia's "Picnic"—along with more trouble, at first. "I called people again, and got turned down," he went on. "Then, through Decca once more, we put out Morris Stoloff's record of George Duning's 'Theme from Picnic,' which sold a million. Then George Cates put it out on the Coral label and sold another million. Around this time Steve Allen asked if he could write lyrics to it, promising he'd get the McGuire Sisters to do it. The girls cut it with Steve's lyrics, and it sold yet another million!"

The "Bridge on the River Kwai" score also was a problem, initially. "There wasn't enough music on the soundtrack to make even a single record," said Taps, although Malcolm Arnold's score eventually won the Academy Award and Kenneth J. Alford's "Col. Bogey March" theme became popular.

"So I called Mitch Miller and several others and arranged for them to see the picture in a projection room in New York. The only one who called me was Mitch, who said, 'I want to make an LP and a single of this.' The music was a hit, of course, and Miller's single sold 4,000,000 in Germany—but it was a flop in London, where it was written."

Other productions from Columbia in recent years with significant musical contributions have been the Tyrone Power-Carmen Cavallaro "Eddy Duchin Story"; "My Sister Eileen," with the gifted Mrs. Larry Parks, Betty Garrett, who never attained the important stardom she deserved; the Frank Sinatra-Rita Hayworth "Pal Joey"; the Taps-produced "Three for the Show," with Betty Grable and the Champions; and "Lawrence of Arabia."

The latter established France's Maurice Jarre as a major motion picture composer and won him an Oscar. "He was

recommended to me by the producer, Sam Spiegel," remarked Taps. "I listened to his tapes and brought him to America." Many Columbia Pictures soundtracks of these later years appeared on the company's own record label, Colpix, until its dissolution in the mid-'60s.

Helps Young Composers

The Columbia studios and Jonie Taps have always been anxious to give young composers a chance, people like Quincy Jones (on whom Taps is especially high), John Barry, Elmer Bernstein, Lalo Schifrin, Ernie Freeman, Dave Grusin and Boyce and Hart.

In the '50s, Taps personally produced several films for Columbia, mostly musicals and usually starring Frankie Laine, along with such musicmakers as Bob Crosby, Dick Haymes, Kay Starr, Billy Daniels, Toni Arden, Constance Towers and (how's your memory?) the Bell Sisters. He has no plans at present for any further productions of his own.

But Columbia has two of the major film musical efforts of all time coming up, the recently completed "Funny Girl," starring Barbra Streisand and Omar Sharif (whom Taps discovered can sing and has had signed to a Colgems label contract); and "Oliver!," starring Ron Moody and Shani Wallis. "Funny Girl" (a Columbia Records soundtrack) is due for release in October of 1968, "Oliver!" (LP on Colgems) sometime later.

Taps opined that "the New York music business suffers because there is no studio executive [besides himself] in California who really understands the music business. I was with Shapiro-Bernstein for 15 years, so I know what's going on." With Columbia Pictures over 20 years now, Jonie Taps is backed up by the record—and the records.—**Doug McClelland**

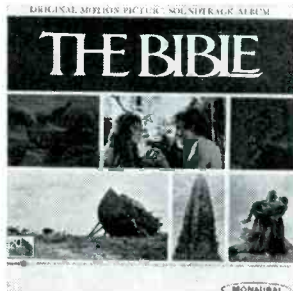
1961	"MOON RIVER"	Music by Henry Mancini Lyrics by Johnny Mercer	"Breakfast At Tiffany's" Paramount	Famous Music Corp. (ASCAP)
1962	"DAYS OF WINE AND ROSES"	Music by Henry Mancini Lyrics by Johnny Mercer	"Days of Wine and Roses" Warner Bros.	M. Witmark & Sons (ASCAP)
1963	"CALL ME IRRESPONSIBLE"	Music by James Van Heusen Lyrics by Sammy Cahn	"Papa's Delicate Condition" Paramount	Paramount Music Corp. (ASCAP)
1964	"CHIM CHIM CHER-EE"	Music and Lyrics by Richard M. Sherman & Robert B. Sherman	"Mary Poppins" Walt Disney	Wonderland Music (BMI)
1965	"THE SHADOW OF YOUR SMILE"	Music by Johnny Mandel Lyrics by Paul F. Webster	"The Sandpiper" MGM	Miller Music Corp. (ASCAP)
1966	"BORN FREE"	Music by John Barry Lyrics by Don Black	"Born Free" Columbia	

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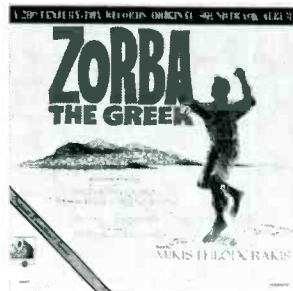
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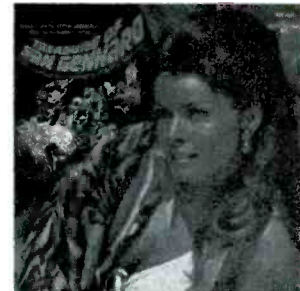
"Dr. Dolittle"/20th Fox
54-5101



"The Bible"/20th Fox
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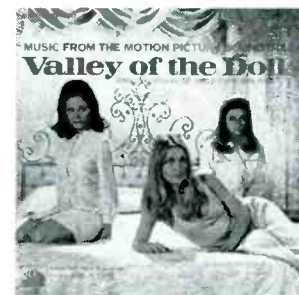
"Zorba The Greek"/20th Fox
54-4167



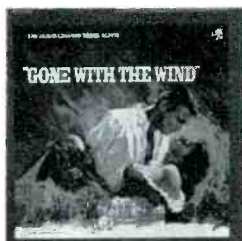
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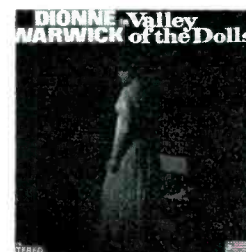


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'Sound of Music' Associate Producer Produces 'Star!'

Multi Oscar Winner Saul Chaplin 3 Years Getting Gertie Going

HOLLYWOOD — The star (Julie Andrews), the producer-director (Robert Wise) and the associate producer (Saul Chaplin) of "The Sound of Music" (the most popular film musical ever made) recently completed their latest collaboration, "Star!," the life of Gertrude Lawrence.

20th Century-Fox again releases the triumvirate's finished product (in September in London and New York; in October in Los Angeles), and the Fox label also has the soundtrack album—RCA Victor is the lucky diskery that got "Sound of Music." Again, too, their picture will have a roadshow release.

This time, however, Chaplin, veteran Hollywood music director and songwriter, is getting sole producer's credit for this heavily musical (19 songs) biography of the theater's late great star.

Talking with Chaplin recently, **Record World** learned that he had been working on "Star!" for three years, much of the time in research. The actual shooting of the William Fairchild screenplay took place throughout most of 1967.

Julie Was the Reason

"We wanted to do this film because we loved working with Julie in 'Sound of Music,'" Chaplin revealed. "We wanted to work with her again. She's the easiest person in the world to get along with, a real joy and a great performer. In 'Star!' we wanted to present Julie sing-



JULIE ANDREWS as Gertrude Lawrence in a production number from 20th Century-Fox' film special, "Star!," due for release later this year. The soundtrack album will be on the Fox label (distributed by ABC Records).

ing and dancing to every conceivable kind of song of the period—we've been very faithful to the various periods represented.

"At the beginning, I decided to use all published material. The research was tremendous. One thing we needed but couldn't find was a *bad* musical comedy number to use during the early years of Miss Lawrence's career. We just couldn't find one bad enough. So I wrote one—which, incidentally, proved very difficult: it was tough to decide just how bad, how ungrammatical to be with it. It's called 'My Garden of Joy,' and our star does it with four other girls we call the Daffodils."

Vintage songs are supplied by Noel Coward (who—as played by Daniel Massey—has a running part in the film), Cole Porter, the Gershwins, Kurt Weill and even Al Jolson. And Sammy Cahn (with whom Chaplin formed a dance band in the '30s) and James Van Heusen have written a new title tune.

Chaplin stressed that the music in the film is all presented in "a very realistic fashion. If Gertie's number calls for a five-man group, that's all we use. If 16 men are needed, 16 men it is. If 35 men are needed, 35 it is. We don't embellish the numbers, and this is very unusual for Hollywood musicals. There is no number in the picture that couldn't actually take place on a real stage."

Takes Star to 1940s

It was noted, further, that "Star!" takes Miss Lawrence's life up through her triumph in "Lady in the Dark" on Broadway in the early '40s, but not to her "King and I" success and death in the early '50s. Why?

"Because after 'Lady in the Dark' most of what she did for a long time was USO tours, and that kind of thing has been covered so often in films," Chaplin explained. (In his own distinguished "Interrupted Melody," for one, with a brilliant Eleanor Parker as opera's Marjorie Lawrence—no relation to Gertie—entertaining the troops literally to a faretheewell.) "But 'Lady in the Dark' was a high point. It was Gertie's first musical after several years in straight plays, and when she proved she could still do them, it marked



Recording the score for "Star!" are, from left, star Julie Andrews, producer Saul Chaplin (see story) and conductor/arranger Lennie Hayton.

something of a comeback for her. Also, it coincided with her marriage to Richard Aldrich—who is played in the picture by Richard Crenna."

The producer expects "Star!" to run about three hours, including intermission.

Chaplin, Brooklyn-born composer of "Bei Mir Bist Du Schoen," "The Anniversary Waltz" and "Please Be Kind," among others, migrated to Hollywood in the early '40s.

Oscars Start Coming

At Columbia he worked on "Cover Girl" and "The Jolson Story," moving over to MGM for such as "On the Town," "Summer Stock," "Three Little Words" and "Kiss Me, Kate."

He won Oscars for musical scoring of "An American in Paris" and "Seven Brides for Seven Brothers." He was musical supervisor for "Interrupted Melody," a favorite, and "High Society."

He went on to associate producership for "Les Girls," "Can Can" and "West Side Story," winning an Oscar for scoring the latter blockbuster.

Asked how much "Star!" would wind up costing, Chaplin said only "Miss Lawrence was a very extravagant lady, and I think we have done right by her." His next project: "A vacation! I don't know what the next picture will be, but I can tell you this: it won't be a period story. They're too much work!"

Looking Back

(Continued from page 3)

Most of the good films are revived from time to time in theaters. Seldom can you see the great musicals again. Loews Theaters has occasionally instituted a "Musical Masterpieces" evening at which MGM musicals—mostly of the vintage of the Howard Keel-Ann Blyth "Rose Marie" and the Kathryn Grayson-Howard Keel "Show Boat"—are shown. But these come only one night a week, usually on the worst business night (Tuesday) and are shown without benefit of any special advertising or promotion. Other than that, you'll have a hard time finding a musical movie revived in the movie houses.

Television isn't much of a help. Elvis Presley pictures show up fairly regularly and most of the post-1948 musicals have had runnings. But you catch the others only occasionally on "The Late Late Show"

—if at all. And even then, a good many of the musical numbers will have been scissored out.

In 20 years of television, the fine Busby Berkeley musicals, "42nd Street" and "Footlight Parade," may have had two or three New York showings, while the best of them, "Gold Diggers of 1933," has been shown not at all. Most of the Crosby and Astaire pictures have had their showings on TV—but don't count on seeing and hearing all the musical numbers you remember. The Jessie Matthews English pictures are unknown to the tube, the Eleanor Powell movies almost unplayed, as are those of Irene Dunne, Grace Moore, Nancy Carroll, the Lubitsch-Chevalier-MacDonald movies, so many others. Have you ever seen Judy Garland sing "Dear Mr. Gable" on TV—other

(Continued on page 22)

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"WHO CAN SAY" From "AFRICA ADDIO"—RIZZOLI

"WHAT TO DO" From "WOMAN TIMES SEVEN"—EMBASSY

"MOST OF ALL THERE'S YOU" From "THE BIGGEST BUNDLE"—MGM

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'This is the World of Doctor Dolittle ...'

Leslie Bricusse, Lionel Newman, Happy Goday On Problems Surmounted in \$20,000,000 Tuner

"Doctor Dolittle" is worthy of special attention on at least three major counts: 1) the whole family can enjoy it, especially the children; 2) it is one of the rare original film-musicals being chanced today; and 3) it is probably the most expensive musical ever made, costing around \$20,000,000 so far.

Why did this film distillation of Hugh Lofting's children's novels cost so much? *Record World* recently learned the answer from three major participants: 1) England's Leslie Bricusse, who wrote the words and music and screenplay; 2) Hollywood's Lionel Newman, 20th Century-Fox Pictures' music chief who (with Sandy Courage) tailored Bricusse's score for the film; and 3) New York's Happy Goday, who was hired about a year ago by Fox to exploit the score for "Dolittle."

The picture deals with the adventures of an English country doctor (Rex Harrison) who talks with animals.

Bricusse on It 2 Years

"I spent over two years on the picture," Bricusse says, adding with a wince that it seemed like considerably more. During the filming in England, they were constantly being rained out. Also, "We had to keep changing scenes the animals couldn't cope with. Putting songs in a screenplay with that kind of thing going on was like throwing darts." The actual shooting went on for over a year.

There were over 2,000 animals utilized in the picture which was directed by Richard Fleischer.



Pictured are the leading players from the musical "Doctor Dolittle": from left, Samantha Eggar, Rex Harrison, Anthony Newley and William Dix.

Anthony Newley, "Dolittle" co-star and collaborator with Bricusse on the Newley stage starrers "Stop the World—I Want to Get Off" and "The Roar of the Greasepaint, The Smell of the Crowd," was not originally supposed to be in the production, revealed Bricusse — Newley, militantly Cockney, plays an Irishman. "But the producer [Arthur P. Jacobs] saw him in the part and brought him in. Which turned out fine, because if I know how to write songs for anyone, it's Newley," stated the composer-scenarist.

Nevertheless, Bricusse felt that the biggest hit song from the film would be "When I Look in Your Eyes," which the doctor sings. "Except for the

last line, when the creature in his arms turns out to be a seal. I expect we'll have to change this. We got rained out with the number in England and had to shoot it five months later in California. By then the seal had gained 30 pounds and Rex almost couldn't lift her."

Goday noted that for the scene in which Dolittle rides a giraffe, which lasts only a few seconds, the giraffe had to be trained for six months.

Formerly with The Richmond Organization publishing firm, which handled the Newley-Bricusse scores, Goday was a Vice President when he left there to promote the music for "Doctor Dolittle" written by his friend Leslie Bricusse.



Lionel Newman, musical conductor for "Doctor Dolittle," is shown with Happy Goday, who handled exploitation for the Leslie Bricusse score. Between them is the gold record received for the Fox label soundtrack album from the picture.

"This is the most recorded film in the history of motion pictures," Goday claimed, "es-
(Continued from page 26)

Looking Back

(Continued from page 20)

than in a Wolper special? If so, you're luckier than I.

And when you see a musical movie in which they've left in all the songs, it's spoiled for you in other ways. At a 2 a.m. New York telecast of "Footlight Parade" recently, there was not one song number that was uninterrupted by a flock of commercials. Jimmy Cagney would sing "I've been looking high and I've been looking low . . ." CUT FOR COMMERCIALS. Back to Cagney "Looking for my Shanghai Lil." Or Ruby Keeler would dance down the stage, right foot up—CUT FOR COMMERCIALS—right foot down.

Perhaps most of those early movie musicals—through the early 1930s—are curios now and perhaps they wouldn't fit into normal programming. But give your true blue fan a chance at "Hollywood Revue" and "Paramount on Parade," "Smiling Lieutenant" and "One Hour With You," "Follow Through" and "Sunny Side Up," "The Big Broadcast" and "College Humor" and "One Night of Love" and "It's Love Again" and so many more.

Set aside, say, a Sunday afternoon just for the showing of such pictures. There will be a lot of watchers. I have the letters to prove it.

All right, we've had our chances to see "Singin' in the Rain" again, and "Meet Me in St.

Louis" and "Seven Brides for Seven Brothers," "Funny Face," "Band Wagon" and even ruthlessly slashed versions of "Swing Time," "Top Hat," "Naughty Marietta" and "Cover Girl."

But I, for one, won't really be happy until I can see such as these once more—most of the MGM roster of 1929 singing "Singin' in the Rain" from "The Hollywood Revue" . . . Nancy Carroll crooning the jazzy "Precious Little Thing Called Love" as tears course down her cheeks in "Shopworn Angel" . . . Jessie Matthews singing and dancing "I Nearly Let Love Go Slipping Through My Fingers" and "Over My Shoulder" . . . Groucho's "Hooray For Captain Spalding" . . . Chevalier rollicking through the streets of Paris to the superlative Rodgers and Hart score of "Love Me Tonight" . . . Jeanette MacDonald's "Beyond the Blue Horizon" to the accompaniment of the clackety train . . . the Gaynor-Farrell "Sunny Side Up" score . . . all those wonderful "Gold Diggers" songs, like Blondell's campy "Remember My Forgotten Man" and Berkeley's camper "Shadow Waltz"—and all of "We're in the Money," not just the teasing glimpse we got in "Bonnie and Clyde" . . . Dick Powell's "I Only Have Eyes For You," and "I'll String Along With You" and "Flirtation Walk" and "You're Laughing At Me" . . . Crosby's "Please," "Thanks," "Temptation," "Down

the Old Ox Road," "Black Moonlight," "June in January," "I Wished on the Moon," "Once in a Blue Moon," and so many more . . . "The Continental" and "The Carioca" and "The Piccolino" and just about any Astaire number—especially "Bojangles of Harlem" and "Slap That Bass" which are apt to be cut in the rare occasions when the pictures in which they were performed are scheduled.

And Mae West's "They Call Me Sister Honky Tonk," "Now I'm a Lady" and "My Old Flame" . . . Dietrich's gorilla fuzzy head song and dance from "Blonde Venus" and "Johnny" in "Songs of Songs" . . . and Eleanor Powell's "Broadway Rhythm" and "Rosalie" . . . Ethel Waters' "Am I Blue?" and "Taking a Chance on Love" . . . and so many more—"Did You Ever See a Dream Walking?", "Stay as Sweet as You Are," "Everything I Have is Yours," "With My Eyes Wide Open I'm Dreaming," "All I Do Is Dream of You," "You Are My Lucky Star," "I Dream Too Much," "Easy to Love," "I've Got You under My Skin," the fine "Sing, Baby, Sing" and "Wake Up and Live" scores and the finer one from "On the Avenue," "Whispers in the Dark," "Did I Remember?," "Swing High, Swing Low," "Always and Always," "Says My Heart"—but why go on.

It's a dream . . . it won't happen . . . but wouldn't it be wonderful?

The New York Times

THE NEW YORK TIMES, WEDNESDAY, DECEMBER 6, 1967

Chappell, Show-Tune Publisher, Reported to Be Planning to Sell

By HENRY RAYMONT

Chappell & Co., the vast British and American music publishing company that has amassed millions with popular show tunes since World War I, is preparing to sell.

"This is like a Texas oilman putting a gusher on the market," a publishing source said yesterday. This was an allusion to Chappell's continuous flow of royalties from the sales of sheet music for such shows as "My Fair Lady," "South Pacific" and "Porgy and Bess."

In recent days, there have been reports here and in London that several major corporations, including Metromedia, Inc., and ATV, the commercial television network of London, have been bidding for the publishing concern.

Since the death last May of Louis Dreyfus, the 89-year-old head of Chappell & Co., Ltd., in London, lawyers have been working out inheritance tax assessments to clear the way for the sale of the company, according to a reliable informant. Mr. Dreyfus's brother Max, who was president of Chappell & Co., Inc., in New York, died in 1964 at the age of 90. Since the two brothers established the American branch in 1935, the company's catalogue reads like an index of the history of American musical comedy.

It includes the works of Richard Rodgers, Oscar Hammerstein 2d, Alan Jay Lerner, Fredrick Loewe, Harold Rome, Sigmund Romberg, Jerome Kern and Ira Gershwin.

Trade sources estimate the sale price at \$50-million.

Neither W. H. Worrall, president of Chappell's American office at 609 Fifth Avenue, nor any other executive at the company would comment on the reported sale negotiations. Thomas J. Sweeney, a lawyer of the Morgan Guaranty Trust Company, the executor of Louis Dreyfus's estate, remarked, "We have no comment whatever."

In Wall Street investment circles, however, several brokers who asked not to be identified asserted that preliminary negotiations for Chappell were definitely under way. They

noted that the sale would include valuable real estate owned by the British company on Bond Street, London's fashionable shopping center. Record World, a trade publication, said in its current issue that bids for Chappell had been entered by ATV of London, Metromedia and Columbia Pictures. In a signed article, Sid Parnes, the magazine's editor, contended that Morgan Guaranty Trust would accept no other offers.

No Comment From Companies
A spokesman for Metromedia, the owner of a number of television and radio stations, would neither confirm nor deny that his company was involved in the talks.

Raymond Bell, a vice president of Columbia Pictures, said he had no comment at this time.

Chappell & Co., is one of the oldest and largest music publishing empires in the world. Louis Dreyfus, who was born in Germany and came to the U.S. in 1888, acquired controlling interest in the British company in 1930, five years before his brother founded the American company.

Chappell's strength stemmed from its cultivation of the great show music writers over the last 50 years. The Dreyfus brothers entered into partnership deals with Williamson Music, the company owned by Mr. Rodgers and Mr. Hammerstein, and with Lerner & Loewe, to supervise the international production of their musical works. Asked about the reported sale negotiations, Mr. Rodgers said, "I've heard such rumors, but nothing more."

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WHAT'S YOURS?

Arthur Freed, Mr. Musical

MGM Producer of Most of Judy Garland's Best Movies Has Earned Title of Screen's Top Filmusical Maker

By DOUG McCLELLAND

Even if Arthur Freed had done nothing but produce 14 of Judy Garland's best MGM films (and serve as associate producer on her wonderful "Wizard of Oz"), Freed would be a giant among film folk, revered by the many who consider the little Garland belter the greatest musical comedy talent of her time.

But he has done much, much more in the 40 years since movies first learned to talk—and sing.

A songwriter with Nacio Herb Brown who, with Brown and Willard Robinson, also had done the score for the first real Hollywood musical, "The Broadway Melody" (as well as MGM's first all-talkie), which won the 1928-29 Best Picture Oscar, Freed was a decade writing for the big Metro musicals before his producing career and Garland's movie career had their simultaneous take-offs at MGM.

In the meantime, Freed, Brown and other collaborators had written such songs as "Singin' in the Rain," "You Were Meant for Me," "Wedding of the Painted Doll," "Alone," "Would You," "Temptation," "You Are My Lucky Star," "I've Got a Feelin' You're Foolin'," "Smoke Dreams," etc., for films like "The Hollywood Revue," "A Night at the Opera," "San Francisco," "Going Hollywood," "Sadie McKee," "After the Thin Man," "Broad-

way Melody of 1936," "Everybody Sing" and "Broadway Melody of 1938," which included one of the Garland signature numbers, "Dear Mr. Gable: You Made Me Love You" (not written by Freed).

One of Six Children

Freed, born in Charleston, So. Carolina, on Sept. 9, 1894, was one of six children born to Rose (Grossman) and Max Freed, who encouraged musical interests in their progeny. (Ralph became a song-writer at MGM, Walter a music teacher, Hugo manages Freed's orchid ranch at Malibu, Calif., Sidney worked in the record industry and Ruth married Albert Akst, a film editor.)

When Freed was still very small, the family (his father was in furniture importing) moved to Seattle where he grew up. Boyhood friendships enabled him to attend Phillips Academy in Exeter, N. H., where he began writing poetry and decided to be a songwriter. Upon graduation, he became a piano player in the Chicago music publishing firm of Waterman-[Irving]Berlin-Snyder.

Eager to learn about show business, he soon joined the Marx Brothers in Chicago as a singer with their touring act. Next, he traveled with the Gus Edwards troupe, also as a singer. Eventually, Freed wound up in New York where with Louis Silvers he wrote songs for supper club revues.

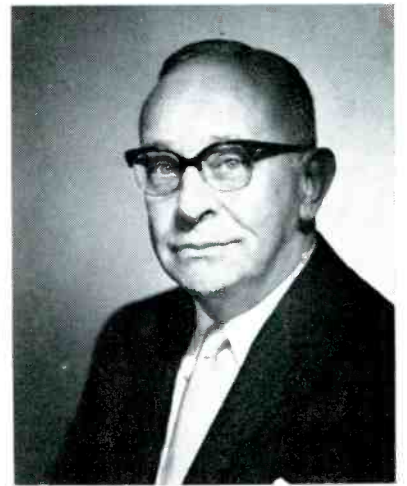
After a hitch in the Army during World War I, where he wrote for military shows, he returned home to Seattle. Commuting back and forth to San Francisco where one of his agents was located, he met Renée Klein, whom he married in San Francisco on March 14, 1923. Their daughter Barbara was born the following year.

Freed then moved to Los Angeles and opened a theater called the Orange Grove which started many Hollywood performers (including Bing Crosby). It was here that he and Nacio Herb Brown were discovered for pictures via the songs they were doing for Grove shows.

Thalberg Hired Freed

The late Irving Thalberg, MGM's fair-haired boy producer, found Freed and Brown and called them to his office for "Broadway Melody" even before they met studio boss Louis B. Mayer. According to Freed, Thalberg told them: "Boys, this is an experiment. Nobody's made a talking musical before and nobody knows what it's all about, so we're going to make this a little picture and then we'll make the next one bigger." Well, "Broadway Melody" ran 53 weeks at the Astor.

The technical problems were baffling at first, Freed noted. "We didn't know what to do about sound. We were 'way up on stepladders, trying every way in the world to get a re-



Arthur Freed

ording against dialogue. Finally we came to the conclusion that pre-recording was the only solution.

"Those old cameras made so much noise that we had to build padded booths for them and then we found we couldn't move the things."

He said that Sophie Tucker was the only star who ever gave him trouble learning the technique. "Sophie just couldn't get the idea of mouthing the words for the camera. She just had to have a live audience."

Freed is reported to have discovered for films such stars as Eleanor Powell ("I saw [her] at the Paramount Theater in New York . . . She probably was the greatest woman tap-dancer that ever lived"); the night-

(Continued on page 30)



"ZIEGFELD FOLLIES OF 1946" contained, among many sketches and numbers, the above "Limehouse Blues" interlude, one of the most spectacular production numbers ever as danced by Bremer and Astaire.



"ANNIE GET YOUR GUN" presented Betty Hutton in her best screen performance, with creditable work, too, from Louis Calhern, J. Carrol Naish, Benay Venuta, Howard Keel, Edward Arnold and Keenan Wynn.

Ortolani Adds Up The Score

Riz Ortolani gained international prominence as an outstanding modern composer with his memorable music for the film, "Mondo Cane." "More," his theme from this film, was nominated for the Academy award and was the winner of

the Grammy for the best film song of 1963. It has become a standard of the '60s.

His famous "Forget Domani" theme from his score for "The Yellow Rolls Royce" received the Golden Globe award for the best film song of 1965 and a nomination for the best score.

Ortolani's ability to meet any challenge in film music, to highlight any cinematic format, is his most vital contribution to the many worlds of movie music.

Versatility Demonstrated

Demonstrating the versatility of Maestro Ortolani is the ease which he moves from the dramatic scores of "Anzio" and "Africa Addio" to the light romanticism of "Woman Times Seven" to the lilting irony of "Chastity Belt" or the "Bliss of Mrs. Blossom," always showing his imaginative artistry and impeccable musicianship.

He was born in Pesaro, Italy, in 1928 and polished his talent through intensive classical music studies at the Rossini Conservatory in Pesaro with Maestro Riccardo Zandonai, a top classical music teacher. From the age of six he studied violin, piano, flute and composition,

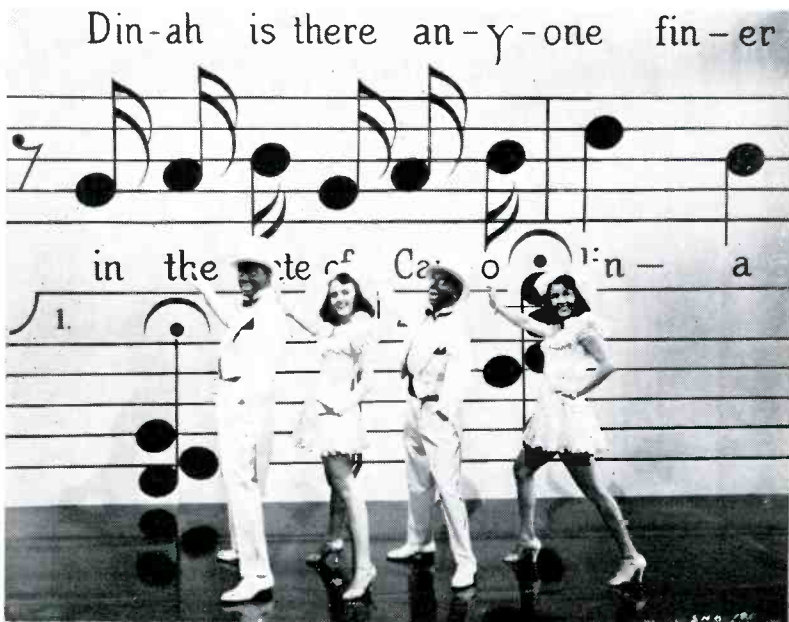


Riz Ortolani

majoring in flute and composition.

Ortolani always had a great interest in modern orchestration and as a conductor at age 25 he was engaged by Radio Televisione Italiana to conduct their jazz-symphonic orchestra. He has continued to hit high notes in film scoring and has continued to favor world-wide assignments. Ortolani scores completed for release in 1968 include "Anzio," "Bliss for Mrs. Blossom," "Chastity Belt" and "Buona Sera, Mrs. Campbell."

That Was Show Business



The above production number from the 1944 RKO film "Show Business," would not be found in any film musical in these civil rights-conscious times. Pictured are the stars, from left: (Senator) George Murphy, the beautiful and usually wasted Constance Moore, Eddie Cantor and great clown Joan Davis.

THE WILD EYE

Screenplay by Paola Cavarra, Tonino Guerra and Alberto Moravia

Music Composed by Gianni Marchetti

Technicolor — Wide Screen

Pub. by Sunbury Music, Inc. (ASCAP)

Filmed in Singapore, Aden, Saigon, Karachi, Bangkok and Algiers

The producers who gave us MONDO CANE are headed this way with THE WILD EYE which stands out as a shocking! stunning! provocative film —

Title song of film —

TWO LOVERS

by Gianni Marchetti & Casey Dillon

Sunbury Music, Inc. ASCAP

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'Finian's Rainbow'

(Continued from page 8)

reel to the camera?

Stumbling onto the set over mounds of earth with artificial daffodils nailed into them, one didn't think so. Amid all the usual in-production wide-grin enthusiasm and press agent puff, there was a distinct sense of confidence, of people involved and interested in a story they value. There was also a minor aura of irony—not cruel, just gently comic.

Harburg has described "Finian's Rainbow" as "a study of poverty in the midst of affluence," and the irony of this production lies in the amounts of affluence spent on depicting so much poverty. People concerned with the movie made sure the visitor realized this (money equals importance), and then they went on to rhapsodize genuinely about the movie and about each other.

Astaire: 'They're Spending'

Even Fred Astaire made sure the on-looker didn't get the wrong idea. When it was casually joked that the (authentically) ragtag costumes looked as if they wouldn't have cost more than five bucks off the rack at Raymond's, Astaire said, "Oh, they're spending a lot of money on this production—a lot of money."

Off the defensive, Astaire—uncharacteristic and in character with a couple days' growth of beard and his own tatters (albeit slightly tailored)—was convivial and informative about the movie and what he does in it. "I have three of four numbers I dance in. I have to or the public would think I was sick."

Astaire, now a professional hooper for over 60 years, is patently not sick. He is getting old by standard chronological measures; his chin sags; his walk is less limber. But, of course, he is not old. When he smiles, those trademark wrinkles form at the corners of his eyes like lines drawn by children to indicate the rays of the sun, and he is again—still—the Fred Astaire.

He laughed lightly about playing Finian. "He's a wonderful old man with an Irish accent. I for one am glad they didn't make the movie sooner. If they had, I wouldn't have been asked to play him."

"That's a marvelous lens," he said suddenly, pointing at a nearby camera, which was recording a group reaction. "It can scan a crowd and then zoom in on one face and back out again and pick up someone else."

The reference to trick camera

work, a pet activity of Coppola's, prompted a question about how the Astaire dancing has been photographed. It is a policy of his to be framed full-length throughout his routines. "I've finished all my numbers," he replied, "and they were done the way I like them."

Landon, a gray-haired Robert Morse look-alike, talked about Astaire and the part. "We're keeping the movie close to the original, except that we've given Finian songs and dances. You have to. Otherwise why have Astaire in the part? And in this movie, Fred doesn't play Fred. He plays the character. He uses a wonderful accent. And he does something he's never done on the screen, believe it or not—an Irish jig.

"When Yip and Fred Saidy wrote the play, they wrote it for Barry Fitzgerald. When they auditioned him, they found he couldn't sing, and so they made the part a straight role. They've been kicking themselves ever since because of what 'My Fair Lady' did for the non-singing singer."

A Million to Burn Barn

And then Landon got into the money plug. "We've opened up the movie, too. On stage there was a barn-burning that was only indicated. We show it. We spent one million dollars to film that. They're making this a road show for release next October. So you know they think it's an important one." (This is a chicken-or-egg situation, since, of late, Hollywood planners have discovered that the public thinks it is getting more from a road show, complete with intermission. Ergo: give a movie added magnitude by releasing it on a reserved seat basis.)

And then the Landon historical plug. "'Finian's Rainbow' was the first Broadway show in which Negroes danced with whites. 'Finian's Rainbow' will be the first movie." True or false, there is something to be said for this advance, but Landon read the line like a statistic.

Another notable precedent. "We did something never done before for this movie. We rehearsed it as a stage presentation for five weeks and then performed it before the most exclusive audience in Hollywood—all our technicians and their families. Some people out here thought we were crazy spending all the time and money and not getting anything on film. But it was worth it. Now when we

(Continued on page 28)

Dolittle Story

(Continued from page 22)

pecially before it was ever released [in December, 1967]. The music was restricted until September, 1967. That is, it couldn't be released till then. The soundtrack album [on 20th Century-Fox Records] had to be on the market first—'my album,' as Harrison repeatedly referred to it. However, I had seven or eight full albums of the score ready to come out right after the soundtrack, plus singles.

"All the biggest names have recorded it for singles and LPs. Among the latest are an album of the score by the Chipmunks [appropriately] and one I produced myself on Columbia, 'Joe Bushkin Turns Doctor Dolittle On.'" Bobby Darin, who just happens to have an album of "Dolittle" songs out on the Atlantic label, has predicted the score will have more enduring popularity than "My Fair Lady" or any other score written in the last 20 years.

A fine song or two from the film, Goday went on, had to be cut from the release print because of overlength, but they are heard on the soundtrack package.

Goday exploited the "Dolittle" score in more areas of the globe than were traveled by Mr. Lofting's good doctor in his fantastic adventures. He expects to be on the music until Oscar time, '68. He reported further that Bricusse is currently working on at least three more film musical projects: "Noah's Ark," again to star Newley with human beings playing animals (à la "The Wizard of Oz"); "Goodbye Mr. Chips," starring Peter O'Toole and Petula Clark; and the tentatively titled "Sherlock Holmes." Coming soon, too, is a Broadway musical, and there is the title song for the new Newley movie, Warners' "Sweet November."

Musical director Newman, veteran of more than 200 movies and countless television series, has said that "Dolittle" is one of the most difficult jobs he's ever had. "Basically, this was because of technical problems and the mechanics involved," he continued, adding that many of the difficulties involved "Doctor" Harrison.

In the film, explained Newman, "there are more songs that are 'acted' than sung by Rex. And he's got his own approach, not only to acting them out, but to singing them. Frequently, we just didn't have the room to

score the actual melody because he verbalized too fast for us. So we had to kind of indicate the melody in such a way so it would not sound difficult to the listener's ear."

Newman: Rex Aurally Sensitive

As for Harrison's ear, Newman believes man's gift of hearing has never been so ingeniously applied by a vocalist. Harrison's aural sensitivity is so acute, Newman divulged, that he literally talked *on key* to the animals. When he passed from recitation into actual song, the moment became one of crisis for Newman as conductor. In fact, deciding just when the magic moment occurred became the issue—and Newman's most difficult problem.

Other technical problems included the miniature short-wave transmitter-receiver mike worn by Harrison for some songs. "We'd get police calls loud and clear," Newman remembered, "right in the middle of a take."

"The songs are purposely *not* applause catchers, as in 'My Fair Lady.' The 'Dolittle' characters flow into the songs naturally as the story unfolds. And yet, tying the numbers together was very difficult technically. Frequently, Sandy Courage and I had to let Rex, Anthony and Samantha Eggar take it vocally, *then* sneak the orchestra in behind them. The result, we believe, is a much more natural feeling in the way the songs are put across."

Newman feels his department's contribution to the film "has been very big indeed. This is a movie that's going to cost well over \$25,000,000—and it's *all* leaning on the music." (Newman's next job: Fox' "Hello, Dolly!," starring Barbara Streisand.)

Will "Doctor Dolittle" achieve its goals? Unquestionably, the children of the world will play an important part in the success of this three-hour (including intermission) production. Leslie Bricusse says that right after the premiere he asked a small boy who had just seen "Dolittle" if he enjoyed it. The child replied, "Oh, yes. I liked both pictures."

A Preview Of Things to Come

The first original score for a movie to be recorded is believed to have been Arthur Bliss' for the 1935 British production, "Things to Come," conducted by Muir Mathieson and the composer.

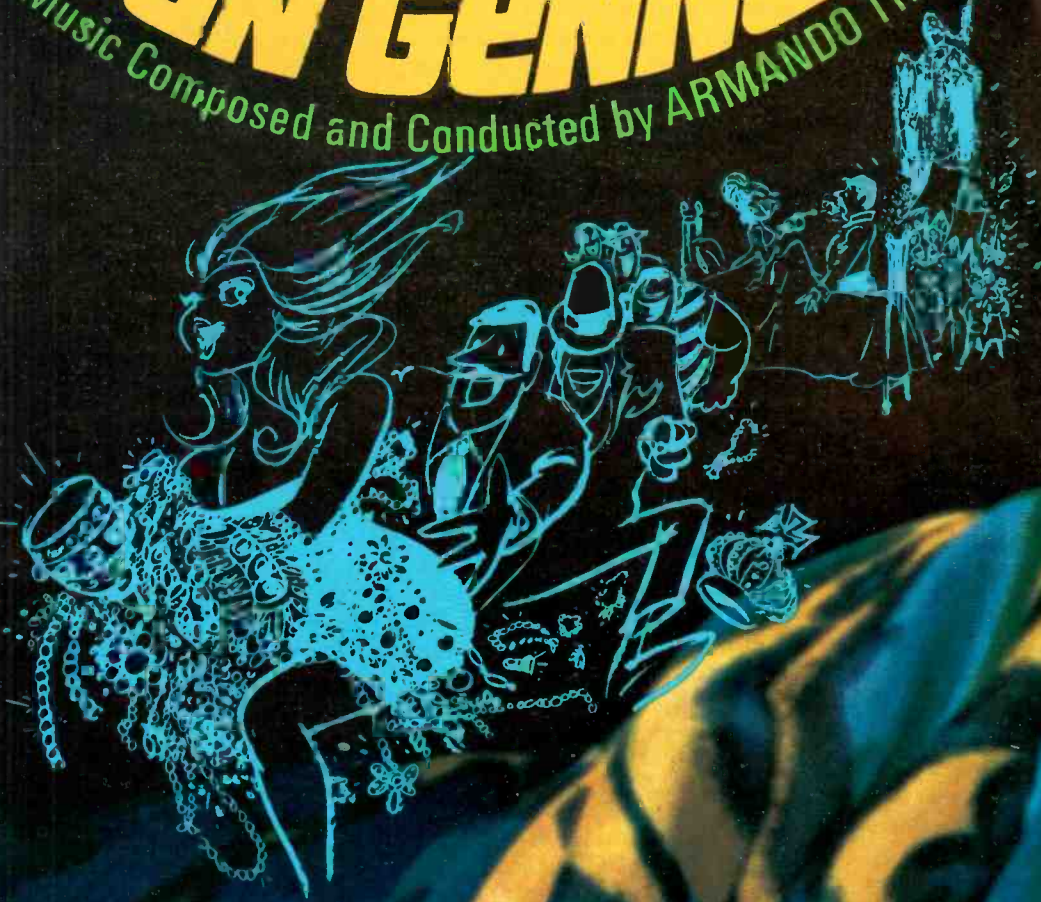
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FROM THE PARAMOUNT PICTURE

TREASURE OF SAN GENNARO

Music Composed and Conducted by ARMANDO TROVAIOLI

TREASURE OF SAN GENNARO



BUDDAH RECORDS

Big 3's Maxin Sees New Freedom for Film Composer

NEW YORK — Where music for movies is concerned, Arnold Maxin, Executive Vice President and General Manager of the Big Three pubberies, observed recently that the music publisher must be a "missionary," "a catalyst," "a service."

"The movie and movie music," Maxin explained, "is undergoing a transitional period. There used to be a set way for writing music for the movies that most of the established producers still use. As you know, producers would bring in a composer to see a completed film and then have him score to the movie, by timing. But there's very little freedom to this, and it's beginning to change. I know of a few directors right now who are having composers read the script, and then compose something from which music for the movie can be culled. It's the job of the publisher to perform missionary work here—to make the producer forget timings. It's not going to happen with the older directors, but the younger men like [Norman] Jewison and [Richard] Brooks will be adapting the new methods.

"I want to make it clear that I'm not pushing music over and above what should be its right use; but what is needed is more freedom and the publisher has to be the catalyst for it in the service he renders to producers."

Coordinating 'Fisherman'

Maxin, who currently is helping coordinate the musical aspects of MGM's "Shoes of the Fisherman," continued by saying "what a publisher must do is cast. He has to get the right elements. In that aspect, the publisher has to have as complete a command as possible on everything that is going on in music.

"For 'Shoes of the Fisherman,' which is about the Papacy, we're thinking in terms of Gregorian chants. If you'd been around the office all this week, you would have heard nothing but Gregorian chants. It's just an idea and is subject to the producer's approval. He may not like it. But these are the kind of things publisher have to get involved with."

Maxin went on to mention other duties of the publisher. "Frequently it is up to the publisher, sometimes working with

the producer or director, and sometimes working alone, to find the song from a movie that can be used as a promotional aid. Sometimes we piece a song together right here in the office from themes the composer uses in a movie — sometimes even as throwaways. This is done frequently. I challenge you, for instance, to find 'The Song from Moulin Rouge' in the movie."

'Zorba': 'Nobody Interested'

"The publisher also has to get involved in normal exploitations," Maxin continued, pointing out one rather abnormal approach. "Nobody wanted to record 'Zorba the Greek.' Nobody was interested. From the very first, however, we heard it as a Herb Alpert song. So we had to go to France and have it recorded there. That's where the song broke—in France. And finally we got our Herb Alpert recording.

Fred, Pet, Etc.

(Continued from page 26)

shoot a scene, everybody knows exactly what they are doing and exactly what to expect."

Then Landon rode off on a studio bicycle that had a flower entwined in its handlebars.

This bright flower is the spirit of "Finian's Rainbow."

Keenan Wynn, who plays the senator, reported that the letter of "Finian's Rainbow" was being adhered to also. Relaxing in his canvas-back chair between takes, Wynn said, "I've got some great lines in this part. I won't be able to go below the Mason Dixon line. For instance, at one point, when the police bring me two geologists—one Negro and one white—that they've arrested on my land, I say"—and he cocked his head back and narrowed his eyes—"Two geologists? I only see one."

Wynn wore an unpressed, striped shirt, open at the collar, and ruffled pants that made him look like, well, an old guard senator relaxing. "I have to be careful about my accent, too," he said. "I can't sound too much like anyone in particular. So I jeeyust sort of slurr mah speech."

Petula Clark, who is active on the set in front of and behind cameras, cursing Wynn, posing agreeably for publicity shots with other visitors in her faded dress and apron, provided the

After going to France to get a demo record."

And how about the title tune that can easily be used as a promotional handle and is frequently misused?

"There have been instances," Maxin said, "where I have pleaded with producers not to use a title tune if it would not be in keeping with the picture. All producers like to have something to get the public in, and frequently producers foul themselves up by using a title tune where none should belong. Then again, some producers won't. Or won't use any song at all. 'The Shadow of Your Smile' was originally written for 'The Americanization of Emily,' but Martin Ransohoff said it didn't suit the picture and asked Johnny Mandel to keep it for 'The Sandpiper.'" (Of course, the song went on to win the Oscar; so somebody knew something. "Emily," the final choice for "Americaniza-

production with its one nervous concern. As an alien, she can only work in America 183 days a year without paying United States taxes. That means she had to fly to Mexico every weekend. If the shooting schedule was delayed (which it wasn't), there could have been trouble. As someone put it, "We could lose millions." When asked how her days were numbered, Pet replied, in surprise, "How did you know about that?"

During a lunch break, Don Francks, who had not started his day's shooting, chatted dressed in street clothes that were more like a costume than anything the wardrobe mistress was hanging up. He wore a diagonally-ribbed blue cotton Nehru suit with matching beads and an ivory bracelet. He rolled his own Bull Durhams.

Francks, a studied non-conformist, poked fun at his credit list consisting, among other things, of one performance as the hero of Broadway's legendary flop, "Kelly," and a few years as a merchant seaman. One of his distinguishing marks is a black diary he keeps with him at all times as an extension of his arm. In this black book he writes aphorisms, poetry, spur-of-the-moment thoughts—all in beautiful script.

What inscriptions had "Finian's Rainbow" inspired? "None," he said. "There's nothing to write about."



Arnold Maxin

tion," was nominated.)

"But what's important," Maxin concluded and reiterated, "is the new freedom for the composer. Five years ago it wouldn't have been allowed, but it is taking place today."

Why 'Sound' Soared

The most successful film in any genre is the 20th Century-Fox musical, "The Sound of Music"; and the RCA Victor soundtrack album has kept pace with the picture's boxoffice.

Some of the reasons for this were given by John Springer in his book, "All Talking! All Singing! All Dancing!": "Surprisingly enough, the best movie version of any Rodgers and Hammerstein stage musical is the one most people felt was weakest on stage. This was 'The Sound of Music,' which looked like a real movie and not just a photographed stage play. And it had Julie Andrews who kept what could have been one of the gooiest roles of all time from getting too sticky."

Also in the cast were Christopher Plummer, Eleanor Parker, Peggy Wood, Richard Haydn and in the tiny role of a nun, Marni Nixon, the well publicized singing voice for many Hollywood "songstresses."



Maurice Chevalier and Louis Jourdan in the multi-awarded "Gigi."

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1940—WHEN YOU WISH UPON A STAR
1941—THE LAST TIME I SAW PARIS
1942—WHITE CHRISTMAS
1943—YOU'LL NEVER KNOW
1944—SWINGING ON A STAR
1945—IT MIGHT AS WELL BE SPRING
1946—ATCHISON TOPEKA & SANTA FE
1947—ZIP A DEE DO DAH
1948—BUTTONS & BOWS
1949—BABY IT'S COLD OUTSIDE
1950—MONA LISA
1951—IN THE COOL COOL OF THE EVENING
1952—HIGH NOON (DO NOT FORSAKE ME OH MY DARLING)
1953—SECRET LOVE
1954—THREE COINS IN THE FOUNTAIN
1955—LOVE IS A MANY SPLENDORED THING
1956—QUE SERA SERA
1957—ALL THE WAY
1958—GIGI
1959—HIGH HOPES
1961—MOON RIVER
1962—DAYS OF WINE AND ROSES
1963—CALL ME IRRESPONSIBLE
1965—THE SHADOW OF YOUR SMILE



ASCAP
American Society of
Composers, Authors and Publishers
575 Madison Avenue,
New York, N.Y. 10022.

The ABCs of Filmusic

Within the past year, ABC Records has plunged deeply into the movie music field although previous album releases have been based on motion picture scores.

The first actual soundtracks released on the ABC label are from the current motion pictures "Smashing Time" and "Custer of the West." The former film stars Lynn Redgrave and Rita Tushingham, and both are heard in the recording. "Custer" is the newest Cinerama release, starring Robert Shaw, with a musical score by pianist Bernardo Segall. The "Custer" LP features deluxe packaging with a doublefold jacket and four-color liner photos.

ABC's jazz label, Impulse, has one actual soundtrack recording, "Sweet Love Bitter," and a re-recording of "Alfie," starring Sonny Rollins, using the same arrangements of the songs he composed for the film. Other movie-based albums in the Impulse catalog include "Jazz Goes to the Movies," with Manny Albam and His Orchestra; "Cabin in the Sky" by Curtis Fuller; and "Cleopatra Feelin' Jazzy" by Paul Gon-salves.

With the acquisition of distribution rights for all 20th Century-Fox recordings, ABC added a number of significant current and forthcoming soundtracks to its repertoire.

The current "Valley of the Dolls" with music by André and Dory Previn is a hot chart LP with sales rivaling the boxoffice success of the film. Another important current soundtrack is "Doctor Dolittle" starring Rex Harrison and Anthony Newley, in a deluxe package with a four-color story

booklet insert and featuring a score by Leslie Bricusse.

A great deal of excitement is being generated around the forthcoming soundtrack from 20th's "Star," with Julie Andrews. The album, scheduled for June release, three months in advance of the film's premiere, will contain 15 to 17 songs, all standards associated with the late Gertrude Lawrence upon whose career the film is based.

Other soon-to-be-released soundtrack albums from 20th are "The Sweet Ride" with music by Lee Hazlewood; "Prudence and the Pill"; and "Deadfall" with a John Barry score.

The 20th catalog is rich with soundtracks. The most outstanding of these is the historically successful "Zorba the Greek," a perennial best seller. Also included are "The Bible"; "How to Steal a Million"; "Modesty Blaise"; "Those Magnificent Men in Their Flying Machines"; "Fathom"; "In Like Flint"; "The Sand Pebbles"; "The Day The Fish Came Out" and "Our Man Flint." Of special interest is the album on 20th's Movietone label which is a compilation of soundtrack excerpts called "Marilyn Monroe Sings From Her Motion Picture Soundtracks." A second film-based album is "Fabulous Film Themes" by the Harry Betts Orchestra & Chorus.

ABC's Dunhill label is represented by one original soundtrack, "Dear John," from the Swedish film. Two motion picture related albums on Dunhill are "Sunday Night at the Movies" by The Brass Ring, and "The Best of Walt Disney" by the Trousdale Strings and the Dawn Chorale.



From left: Bessie Love, Charles King and Anita Page in "The Broadway Melody," said to be "the first real Hollywood musical."

Freed: Mr. Musical

(Continued from page 24)

clubs' Lena Horne; Broadway's Gene Kelly and June Allyson; the Versailles line's Lucille Bremer; and vaudeville's Judy Garland, among others, as well as directors Stanley Donen, Charles Walters, Richard Brooks and Vincente Minnelli, the latter becoming Judy's director, husband and father of her Liza Minnelli, in that order.

Freed remembers that Judy came in for an audition with her two older sisters and they introduced themselves as the Gumm Sisters.

"Their mother played the piano for them and it was, incidentally, the worst piano playing I have ever heard," winced Freed recently. "I kept wishing I could hear the little girl sing alone. So when they finished I asked for a solo, and Judy belted out 'Zing! Went the Strings of My Heart.' She was just great, in spite of the piano. I signed her right away to a contract."

First Production in '39

Freed wrote songs for several Garland films in the latter part of the 1930s. But it was not until "The Wizard of Oz" (a property he induced the studio to buy for her and for which he hired tunesmiths Harold Arlen and E. Y. Harburg) and his first full-fledged producing venture, 1939's "Babes in Arms," that her career really got into gear.

Other Freed-Garland producer-star teamings were "Strike Up the Band" ('40); "Little Nellie Kelly" ('40); "Babes on Broadway" ('42); "For Me And My Gal" ('42); "Girl Crazy" ('43); "Meet Me in St. Louis" ('44), the first of several Minnelli-Garland ventures and the highest grossing film musical up to then; "The Clock" ('45); "The Harvey Girls" ('46); "Ziegfeld Follies of 1946" ('46), the most lavish, successful film revue which contained one of my favorite production numbers, the Astaire-Bremer "Limehouse Blues" done in Chinese face; "Till the Clouds Roll By" ('47), providing the first official MGM Records soundtrack album; "The Pirate" ('48); "Words and Music" ('48); and "Easter Parade" ('48).

The latter ended the Freed-Garland film musical association in a blaze of holiday finery with one of Miss Garland's best all-around performances.

Judy also started what could

have been her greatest role for Freed in '49, "Annie Get Your Gun," but illness forced her to withdraw and she was replaced by Betty Hutton who did her finest screen work.

"We shot a couple of thousand feet with Judy," Freed has said. "Then we shut down. Before we started up again with Hutton, Frank Morgan, who had been playing Buffalo Bill to Judy's Annie Oakley, died and we had to replace him, too, with Louis Calhern."

And Then He Produced . . .

Other Freed-produced film musicals (trademarked by lush mounting that nevertheless was usually tasteful and often creative): "Lady Be Good" ('41); "Panama Hattie" ('42); "Cabin in the Sky" ('43), made, despite controversy over an all-Negro cast, because "Louis Mayer, who loved Negro entertainers and their singing, was behind us to make the picture"; "Du Barry Was a Lady" ('43); "Best Foot Forward" ('43); "Yolanda and the Thief" ('45), an interesting failure which Freed says was "ahead of its time"; "Good News" ('47); "Summer Holiday" ('48); "Take Me Out to the Ball Game" ('49); "The Barkleys of Broadway" ('49), re-teaming Astaire and Rogers after a decade apart; "On the Town" ('49); "Pagan Love Song" ('50); "Royal Wedding" ('51); "Show Boat" ('51); "An American in Paris" ('51), that year's Best Picture Oscar winner; "Belle of New York" ('52); "Singin' in the Rain" ('52), called by many the best film musical of all time; "The Bandwagon" ('53); "Brigadoon" ('54); "It's Always Fair Weather" ('55); "Kismet" ('55), called by many the worst film musical of all time; "Invitation to the Dance" ('57); "Silk Stockings" ('57); "Gigi" ('58), that year's Best Picture Oscar winner and Freed's biggest financial success; and "Bells Are Ringing" ('60).

More Freed songs: "Your Words and My Music" (they were Freed's words); Billie Burke's "Wizard of Oz" number, "Come Out, Come Out Wherever You Are"; "This Heart of Mine"; "I Cried for You"; "Make 'Em Laugh"; "Our Love Affair"; "Pagan Love Song"; "Yolanda"; "I've an Angel"; "All I Do is Dream of You"; "It was So Beautiful";

(Continued on page 67)

Jimmie Rodgers Film Randazzo Will Score

NEW YORK — Teddy Randazzo and Victoria Pike have been signed to write the songs for the forthcoming Jimmie Rodgers flick, "Catch a Robber by the Toe."

Filming for the IPE production will start in September. Randazzo will also write the background music for the movie, and his BMI pubbery, Razzle-Dazzle Music, will publish it. Randazzo is also reading

scripts for other screen projects.

Vikki Carr Talking About Film Debut

Liberty recording star Vikki Carr will discuss making her film debut with several bidding London companies while on tour there this month.

Freed: Mr. Musical

(Continued from page 30)

"Fit as a Fiddle" and a song in "Meet Me in St. Louis" called "You and I" supposedly sung by Leon Ames (as Garland's father), but really rendered on the soundtrack by Freed. Freed also played a bit in Judy's charming dramatic "The Clock" as the man who gave Robert Walker a light in the Pennsylvania Station.

He has produced the Academy Awards shows for television, too. And at the time of "An American in Paris," received the Academy's Irving G. Thalberg Memorial Award for the continuous high quality of his productions, which also number a few non-musicals.

Plans 'Say It with Music'

Freed projects that never jelled include musical versions of "Huckleberry Finn" and "Cimarron." Before this year is out, still at MGM he hopes to get underway his long-promised film cavalcade of Irving Berlin tunes, "Say It with Music," which Freed says will star—among several others—Julie Andrews and Fred Astaire.

(Who knows, maybe even Judy Garland.) He is also thinking about producing "The Boyfriend."

No producer has done as much for the film musical as Arthur Freed, and vice versa. Today, Freed understandably seems truly contented, as well as—more surprisingly—a true gentle man for one who has lived—and triumphed—through and well past Hollywood's tempestuous "Golden Age." Of the much-maligned Louis B. Mayer, he says: "Mr. Mayer was a great papa to everyone. He was certainly one of the outstanding men the business ever had. Under him, MGM had the greatest group of stars Hollywood has seen."

At the head of this group was much-troubled, genius-touched Judy Garland, of whom Freed—despite his difficulties with her—can still say: "Judy hasn't a mean bone in her body; but she's got more comebacks in her than anyone in the profession. Never count her out." Obviously, the same goes for Arthur Freed.



"CABIN IN THE SKY": One of the two all-Negro World War II film musicals (the other: "Stormy Weather"), this featured (above) Rex Ingram, Eddie "Rochester" Anderson, Mantan Moreland and Kenneth Spencer.

Tower, AIP, Sidewalk: Big Soundtrack Trio

One of the most successful associations in the motion picture original soundtrack field has been that between Tower Records, American International Pictures and Sidewalk Productions.

Eighty per cent of the audiences for AIP's exploitation-type films are comprised of teenagers, giving the film soundtracks a built-in audience of teenage record buyers. Realizing this, AIP toppers Samuel Z. Arkoff and James H. Nicholson assigned Mike Curb's Sidewalk Productions to score most of the firm's films. Under a three-way contract negotiated by President Gordon R. Fraser, Tower has released a total of 13 albums, all of which have enjoyed a steady, successful sale.

According to Perry Mayer, National Merchandising Manager of Tower, AIP possesses one of the strongest distribution networks in the film industry that work closely with Tower's independent distributors during the local showings of AIP films. All of the cover art used on the albums is the same art that is seen in the extensive newspaper advertising run for each film which helps in promoting the albums via point-of-sale merchandising. All of the albums garner healthy sales during the run of the pictures and many continue to sell well after the play-

dates have terminated. In the case of one of the best-selling albums, "The Wild Angels," which was on national charts for over a year, additional soundtrack music was utilized to produce a "Wild Angels Vol. 2" LP which has gone over the 200,000 mark in sales.

Added Sales Bonus

An added sales bonus for Tower are the singles pulled from the albums, such as "Blues Theme" by Davey Allen and the Arrows which was taken from the "Wild Angels" LP and became a big hit single for the label. Any single pulled from an album also serves as an invaluable exploitation aid for the picture through the airplay it receives.

Currently ready for release is the soundtrack album from the latest AIP film "Psych Out," a Dick Clark production featuring the Seeds and the Strawberry Alarm Clock. In the works: the soundtrack from "Wild in the Streets," which stars Shelley Winters and Ed Begley.

In the somewhat unpredictable field of the original motion picture soundtrack album, the unique Tower-American International-Sidewalk collaboration has assured the label of a source of readily saleable product, and the film company a highly effective promotional aid.

Mercury After Soundtracks

NEW YORK — Mercury, Philips, Smash and Fontana are undertaking a concentrated effort to establish the Mercury Cor-

poration as a major outlet for film soundtrack.

Under the Fontana logo, Mercury is now enjoying a best-selling soundtrack LP with "To Sir, with Love." Other recent successes: Roger Miller's "Waterhole #3" and "Hell's Angels on Wheels" (both Smash).

Also, Michel Legrand's score for "The Young Girls of Rochefort" (Philips), a Warner/7 Arts film, is available. On the horizon is the album from Paramount's "Up the Junction," with the original Manfred Mann soundtrack.

New York-based Director of Recorded Product Charles Fach, London-headquartered A&R Director Lou Reizner, Los Angeles A&R Director Steve Douglas and Coast Manager Bob Sarrenpa are scouting for additional soundtracks LPs.



"SINGIN' IN THE RAIN," starring Donald O'Connor, Gene Kelly and Debbie Reynolds, a spoof of early Hollywood, is frequently called the best movie musical ever made.

Marks Music President:

Foreign Film Scores Bring Beaucoup Loot

NEW YORK — Scores and songs from foreign film productions are getting an increasing share of the action in today's music-record scene, according to Herbert E. Marks, President of E. B. Marks Music Corporation.

The movement of the foreign film from the art house level to national bookings and the corresponding increase in audiences has led to a virtual boom in the recording and performance use of international film scores and songs.

The Marks organization has long been linked with this particular part of the many worlds of movie music. Just a few years ago, the pubbery's acquisition and development of "Mondo Cane" and the exploitation of the lead song "More" on a grand scale set patterns which triggered a soundtrack gold rush in the foreign film field. As a result of its solid ties in world music capitals, E. B. Marks has been able to maintain its lead in this fast-growing area.

A look at the Marks catalogue highlights the fact that the firm is continuing to tap a major share of the lode in the prospecting race for international music product. Recent titles tell the story with the accent on the global nature of the Marks operation. Music from the Czech success "The Shop on Main Street" was launched in an effective soundtrack promotion.

Score a 'Treasure'



Harry Guardino (center), star of Paramount Pictures' "Treasure of San Gennaro," is all smiles at a recent preview showing flanked by Herbert E. Marks (left), President of Edward B. Marks Music which publishes the score, and Stanley Mills (right), the firm's General Professional Manager. Teddy Randazzo has recorded the main theme, "The Girl On My Mind," for Buddah Records which is releasing the original cast album.

the firm published the score from the Danish film "17" and acquired music from such recent French films as "La Guerre est Finie" and "The Battle of Algiers."

A strong representation from Italy included material from "The Birds, the Bees and the Italians" and "Run for Your Wife."

"A lot of hard work goes into the exploitation of music acquired from these films," according to prexy Marks, but apparently it is a task for which the publishing firm is particularly suited.

Tackles 'Total Concept'

The Marks organization tackles the development of foreign film music in a total concept which includes a huge supporting print operation, a careful grooming and coordination of English lyrics, as well as creative packaging ideas for the recording field.

Stanley Mills, Marks' Professional Manager, has been landing a large number of disks on the major songs stemming from the firm's overseas film product. This past year, the song "All" from "Run for Your Wife" wrapped up a blockbusting record representation with the release of some 30 renditions, and also enjoyed a long ride on the pop charts. A glimpse at the labels involved in tracking Marks' foreign product also indicates the strength of their operation—United Artists, Mercury, RCA Victor, 20th Century-Fox, Mainstream, Warners-7 Arts, Epic, Impulse, Decca and Capitol soundtracks have been made. Recently, Buddah Records joined this impressive fraternity with the sound tracking of another Marks score, "Treasure of San Gennaro," the new film.

Continued growth and a still wide use of international movie music underscores E. B. Marks' look into the future. Along this line, Herbert Marks visualizes an expanding contact between American music publishers and the music sources of the Iron Curtain countries.

"The limitations to such contacts are slowly disappearing," in Marks' opinion, and as these barriers fall it is likely that Marks publishing will sound an even bigger and brighter note in international film music.

The Warner Way



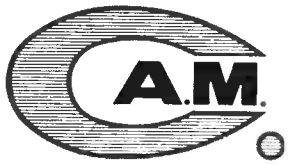
Pictured are some of the outstanding Warner Brothers studios movie musicals through the years. From top, left: "Dames," with Ruby Keeler, Dick Powell; "Yankee Doodle Dandy," James Cagney, Joan Leslie; "This is the Army," Irving Berlin; "The Time, The Place and the Girl," Jack Carson, Janis Paige, Martha Vickers, Dennis Morgan; "So This is Love," Kathryn Grayson, Merv Griffin; "The Pajama Game," John Raitt, Doris Day; "My Fair Lady," Audrey Hepburn, Jeremy Brett; "Finian's Rainbow," Petula Clark, Fred Astaire.

The Copland Oscar

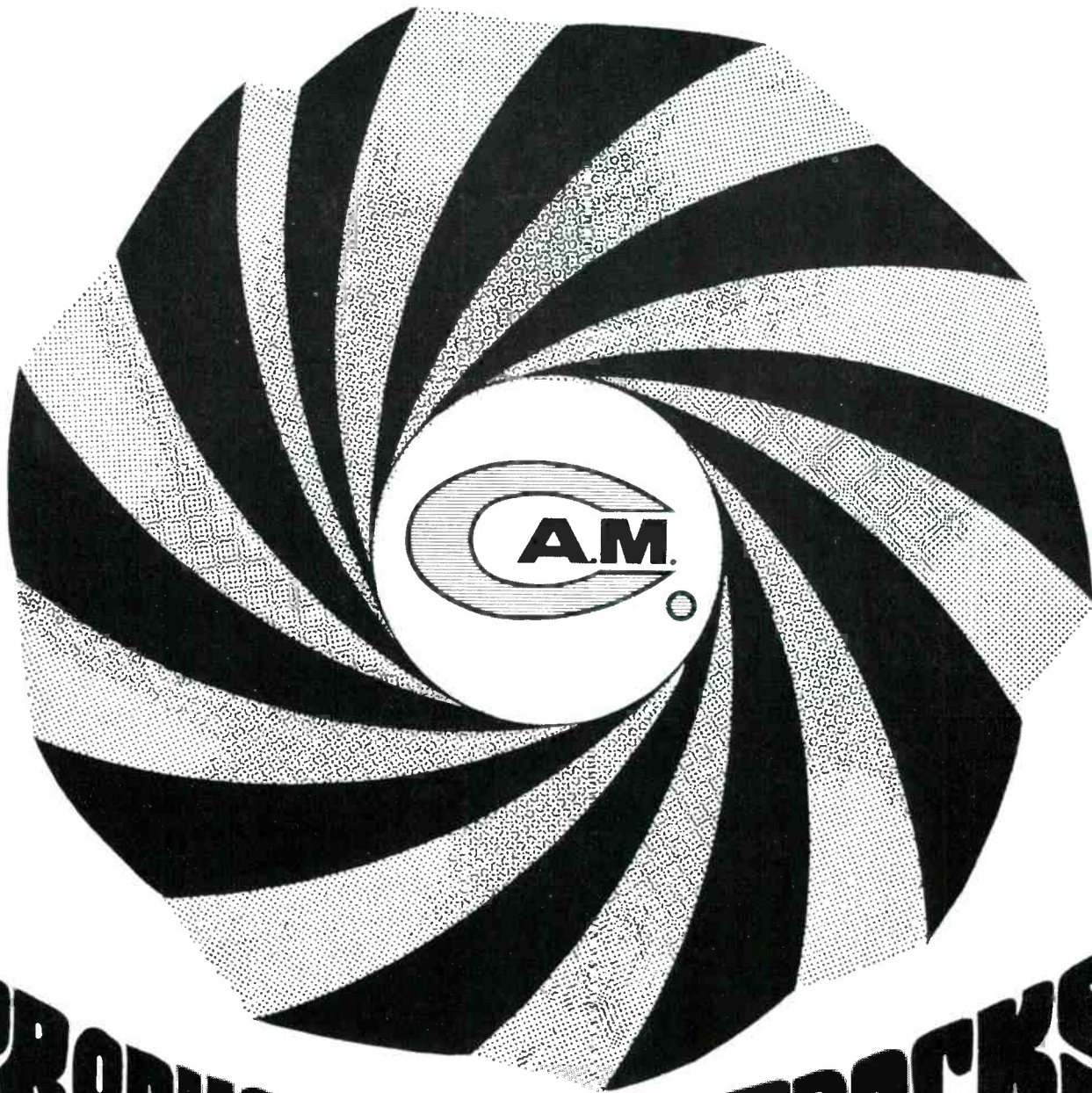
Aaron Copland's original title music for "The Heiress," the classic 1949 film starring Olivia de Havilland, was conceived as an overture, but it was deleted by Paramount in favor of something simpler. Although Copland wrote to newspapers to disown the interpolation, he received the Academy Award for this score.

Early WB Album

When Warner Brothers Pictures went into the record business about 10 years ago, one of its first releases was an album of Victor Young's music from the film "For Whom the Bell Tolls," conducted by Ray Heindorf.



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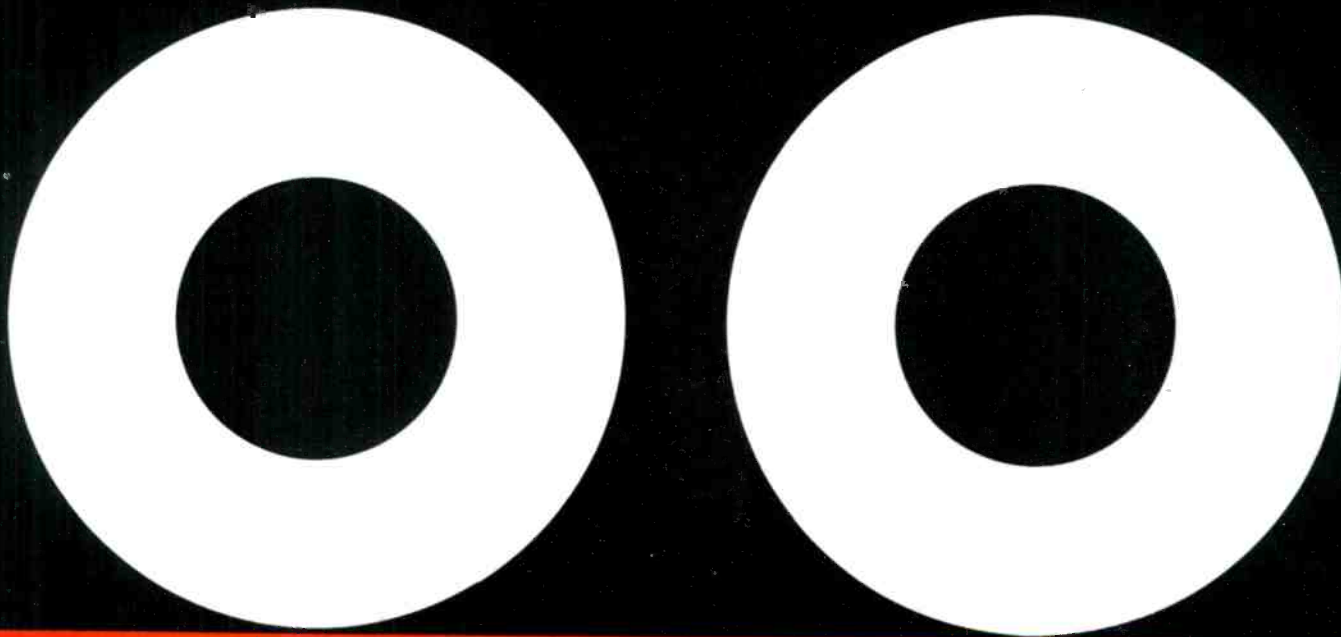
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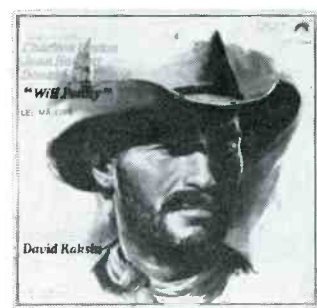
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Really Who's Doing All That Singing Up There?

By DOUG McCLELLAND

Among the differences between films and the stage is the fact that when someone up there on the screen opens his mouth to sing, you never know whose voice is going to come out.

In recent years, it often has been (gender permitting) the voice of Marni Nixon, who has become probably the most publicized motion picture voice dubber in the business. She began in the late '40s by dubbing for Margaret O'Brien in "The Secret Garden" and then Jeanne Crain in "Cheaper by the Dozen," and wound up providing the vocals for Deborah Kerr in "The King and I" (who was nominated as the film Academy's Best Actress for this) and "An Affair to Remember"; Natalie Wood in "West Side Story"; and Audrey Hepburn in "My Fair Lady." She even dubbed for a guest star on TV's "Bonanza," Viveca Lindfors, and is now known as "the ghostess with the mostes'."



DEBORAH KERR, shown with Yul Brynner, was a charming Mrs. Anna in "The King and I," but her singing was done by the popular vocal "ghost," Marni Nixon—who also dubbed for Miss Kerr in "An Affair to Remember."

Dubbing in the singing voices of other performers has existed from the beginning of sound films. Often the public has been fooled, but at least just as often it has been suspicious, and of late entertainment-saturated audiences have grown increasingly hip. (Rather slimmer today are the chances of encountering the person who asks, "Oh, didn't you sing in silent pictures?")

'Fair Lady' Fracas

Take "My Fair Lady." One of the most expensive films ever made and from one of the most successful stage musicals of all time, it starred Audrey Hepburn who had sung on the screen ("Funny Face," "Breakfast at Tiffany's") but was not up to the strenuous vocals of this particular score.

Enter Marni Nixon. Enter plenty of adverse criticism, too, probably costing La Hepburn an Academy Award nomination in one of the best parts ever written for a woman. For "Fair Lady" came right on the heels of Disney's "Mary Poppins" with Julie Andrews, who had created the Eliza Doolittle role on Broadway and was not even allowed to test for the film version of her "Lady." Since "Poppins" proved Andrews to be an extremely cinematic personality and won her that year's Best Actress Oscar, Warner Brothers and Miss Hepburn got it mainly on the chin from a public that had seen Audrey grab Their Julie's part and then not be able to sing it.

Additionally, there were rumors that a second dubber, one Evelyn Sharpe, had joined Miss Nixon to provide Miss Hepburn's vocals.

Over the years, many stars have shone brightly in film-musicals who rarely, if ever, used their own singing voices. Dancer Rita Hayworth, whose career was built on a musical foundation, apparently never sang on screen but was dubbed by a remarkable number of gals, including Nan Wynn, Anita Ellis, Jo Ann Greer and Martha Mears. The latter did the vocals for Veronica Lake in "I Wanted Wings" (the picture that made Lake), "This Gun for Hire," "Isn't It Romantic?" and "Star Spangled Rhythm"—in the last-named, a combination of both Mears' and Lake's voices was used. Miss Mears also sang for Lucille Ball in "Du Barry Was a Lady" and "The Big Street."

Another little dubber with a bicycle was Miss Ellis, doing the honors for Vera-Ellen (who was once a band singer!) in most of her film-musicals and for Jeanne Crain in "Gentlemen Marry Brunettes." Ava Gardner's own voice was used in "Pandora and the Flying Dutchman," "Lone Star" and "Mogambo," but Eileen Wilson dubbed her vocals in "One Touch of Venus," "The Hucksters" and "Show Boat" (although Gardner's voice was used on the MGM soundtrack album of the latter!).

A very active early dubber, too, was Virginia Verrill, who sang for Jean Harlow in "Reckless" and "Suzy" and also did

the honors for Andrea Leeds, Myrna Loy and Eleanor Powell in various films. Pat Friday took care of Lynn Bari in "Sun Valley Serenade" and "Orchestra Wives."

Carole Richards, who also sang for Vera-Ellen, provided Cyd Charisse's "Brigadoon" and "Silk Stockings" turns, while India Adams sang for Cyd in "The Bandwagon." Additionally, Miss Adams vocalized for Joan Crawford in "Torch Song." Jeanne Crain, a sweetheart but one who neither sang nor (really) danced, turned up in a surprising number of musical films requiring her to do both, even got to "sing" the 1945 Academy Awarded Best Song, "It Might as Well Be Spring," from "State Fair." Louanne Hogan dubbed for her in this and the following year's "Centennial Summer." When "State Fair" was remade in the early 1960s, Pamela Tiffin inherited Crain's role—and a dubber: Anita Gordon.

Many of the vocal ghosts were, and are, well known singers. (Continued on page 73)



SUSAN HAYWARD, whose singing voice was dubbed in "Hit Parade of 1943," "Smash-Up, The Story of a Woman," "With a Song in My Heart" and "Valley of the Dolls," did her own warbling portraying Lillian Roth in "I'll Cry Tomorrow" (above), and well.



JEANNE CRAIN played many musical roles appealingly, but always with someone else's singing voice. She is shown about to break into the 1945 Oscar-winning song, "It Might as Well Be Spring," from "State Fair."

Singing Ghosts

(Continued from page 72)

gers in their own right.

Labels Get Around Dubbing

With the advent of soundtrack albums in the last 20-odd years, the record companies usually manage to get around the existence of dubbed vocals by not listing the artists' names on the disk itself, but by listing their character names in the film for each band—i.e., "Hello, Young Lovers"—Anna; "A Puzzlement"—The King; etc., etc., etc. Or by just saying "Vocal." One exception is, as it should be, the Disney label, which usually gives the real names of its record family, regardless. Another's MGM—although it failed to level with purchasers who wanted to know who was singing on its "Gigi" soundtrack LP.

The fact that players who can sing are hired for certain singing roles doesn't mean that they *will* sing, either. Dennis Morgan, then just starting out and later to do many musical parts at Warner Brothers, appeared in MGM's Oscar-winning Best Picture of 1936, "The Great Ziegfeld," but a pre-"Donkey Serenade" Allan Jones, for some reason, was brought in to do Morgan's singing.

Dorothy Dandridge and Harry Belafonte starred in "Carmen Jones," but the warbling wasn't theirs. A few years later, Miss Dandridge—the first Negro to be nominated in Oscar's Best Actress category, for "Carmen Jones"—did "Porgy and Bess," and again was dubbed—as was her co-star, Sidney Poitier. When Juanita Hall repeated her famous stage role of Bloody Mary in the film of "South Pacific," Muriel Smith did her singing. More comprehensible was Giorgio Tozzi's dubbing for dramatic actor Rossano Brazzi in the latter production.

Ida Lupino, who sang, sort of, in "Road House" and "Private Hell 36," was dubbed by Peg La Centra in "Escape Me Never" and "The Man I Love." Carole Landis, who vocalized for herself in a number of pictures, was dubbed in "Road Show" and "The Brass Monkey." Angela Lansbury, Broadway's musical "Mame," was dubbed in "The Harvey Girls," as was current United Artists Records star Patty Duke in "Valley of the Dolls." And way back in the '30s, Buddy Clark subbed for Jack Haley at the

mike in "Wake Up and Live," although Haley would soon join the singing immortals in "The Wizard of Oz" as the Tin Man who vocalized his longing for a real heart.

In the classic film musical about the early talkies, "Singin' in the Rain," Debbie Reynolds sang all the frisky numbers like "Good Morning," but when in the plot she was supposed to be dubbing the ballad "Would You" for a shrill-voiced movie queen (the hilarious Jean Hagen), Debbie actually was being dubbed herself. Clear? Her dancing followed suit. The snappy routines were all teen-ager Reynolds', but a few of the more sedate steps with Gene Kelly—in long shot—belonged to someone else.

June Haver, too, had someone take over the more elegant dancing moments in "Look for the Silver Lining," the life of Marilyn Miller.

Biographies Have More License

Film biographies of musical personages, of course, have more understandably utilized dubbers. "The Jolson Story" and "Jolson Sings Again" would have been nothing without the vital, unique Jolson voice on the soundtrack, although Larry Parks' on-screen motions were terrific. Helen Kane's equally distinctive "boop-boop-a-doops" had to be used for Debbie Reynolds' production number "cameo" as Miss Kane in "Three Little Words."

Jane Froman's own rich voice was certainly necessary in her saga, "With a Song in My Heart," starring Susan Hayward. Miss Hayward, incidentally, brilliantly portraying 1930s thrush Lillian Roth, sang for herself in "I'll Cry Tomorrow" since Miss Roth's pipes were not so readily identifiable. Hayward has been required to sing in many films, including "Smash-Up, The Story of a Woman" (dubbed by Peg La Centra); and the recent "Valley of the Dolls" (dubbed by Margaret Whiting), always giving her pantomime a verve that completely convinced.

That goes for Eleanor Parker's Academy Award-nominated performance in "Interrupted Melody," the story of crippled opera star Marjorie Lawrence. Eileen Farrell did the superb vocals, as well as an amusing on-screen vignette, in

(Continued on page 74)

Paul Francis Webster

A Knack for Oscars

That lyrical walking dictionary, Paul Francis Webster, once had a publisher turn down a song because he used the word "obscure" in the tune. However, it's not too likely that you'd find a publisher rejecting the 14-time Academy Award nominee, three-time Oscar recipient today.

His songwriting career for pictures began when Fox Films employed his talent for the Shirley Temple pictures. Over 90 films, nine stage musicals and two TV specials to his credit mark only the beginning of Webster's hitmaking contributions to cinema and the world of music.

Responsible for a multitude of chart tunes as a result of writing for films, the consistent Webster has given us "Secret Love," "Love is a Many Splendored Thing," "Friendly Persuasion," "April Love," "Tender is the Night," "The Shadow of Your Smile" and "Somewhere."

His tunes have been advantageous for just about everyone in the record world from Doris Day to Ray Conniff. Still, when "Love is a Many Splendored Thing" was submitted to one veteran singer, the latter

sent his impression in a two-word telegram: "It Stinks." The tune recently went down in a Readers Digest Poll as one of the top five songs in American History.

More recently, Paul had a hunch that "Somewhere My Love" in the Maurice Jarre music from "Dr. Zhivago" there was a hit. He phoned the studio professing his desire to write the title tune to Jarre's theme. The "Dr. Zhivago" budget was closed, but this didn't discourage Webster who went ahead and did the number free. His speculation paid off, for the song, "Somewhere," has become a standard.

When asked if he regretted not playing an instrument, he replied, "Well, it would help to know how at parties when people approach you and ask you to play so and so."

The public can look forward to Webster's most recent theme, from "Elvira Madigan" and recorded by Karen Chandler. Another glimpse into his future shows new releases for Jack Jones, Percy Faith, a score to a movie about Christmas and, of course, if time avails, a little tennis.

—Ron Baron.

Spangled Stars



No, it's not the male chorus from "West Side Story." One of the starriest of the all-star film musicals that pop up from Hollywood every so often was 1943's "Star Spangled Rhythm," which featured, among many name Paramount acts, Dorothy Lamour, Paulette Goddard and Veronica Lake in a song spoof of their particular screen images. When they had finished, on came a trio to spoof them—namely, above, from left, Arthur Treacher (currently of the new Merv Griffin TVer), Walter Catlett and Sterling Holloway.

Bing the King

Sang 14 Oscar - Nominated Songs And Four Which Won the Award

By ALVIN H. MARILL

Too few today recognize the true worth of those friendly, unpretentious little non-epics which Paramount Pictures used to turn out with its top star, the casually dressed, average-looking guy who could dance a few steps, get off a quip or two and who, as he has put it, "can carry a tune"—Bing Crosby.

Crosby has starred in 61 full-length movies, 45 of them for Paramount, and, with the exception of his last two films, sang in every screen appearance. Not included in the count are four early pre-star movies in which he popped up for one song and took no billing, a half-dozen shorts for Mack Sennett, three war-bond film rallies (for which he sang patriotic ditties like "Buy Buy Bonds" and "We've Got Another Bond to Buy"), a movie appeal for the Red Cross (for this, he introduced an Irving Berlin original, "Angels of Mercy") and numerous walk-ons (usually as gags in Hope movies).

Bing introduced more songs which would become part of the standard music repertoire than any other motion picture personality. He sang 14 songs which garnered Academy Award nominations—including two in 1945—and four which finally won the Oscar as Best Film Song of the Year.

In Films Since '30

Crosby started in films in 1930 when he was one of the Rhythm Boys in Paul Whiteman's Orchestra. When White-

man was signed for a movie called "King of Jazz," one of the very earliest color efforts, Crosby, Al Rinker and Harry Barris were given a ditty called "Bluebirds and Blackbirds" to sing. About the same time, without Whiteman, the Rhythm Boys appeared in another celluloid extravaganza, "Check and Double Check," and, in a brief bit, sang "Three Little Words" with Duke Ellington's Band.

After "King of Jazz," the Rhythm Boys decided to leave the Whiteman aggregation, which was then returning to the East Coast, and to try their luck in California. The trio joined Gus Arnheim's Orchestra at the Cocoanut Grove, and Bing began picking up some film work on his own, including a series of two-reel shorts with Mack Sennett, the veteran producer-director.

Among the songs Bing first sang in these minor (except historically) vehicles were "I Surrender Dear," "Just One More Chance," "Wrap Your Troubles in Dreams," "Out of Nowhere" and "When I Take My Sugar To Tea."

When the Rhythm Boys broke up, Bing's bother, Everett, a Los Angeles truck salesman, forsook his job to become Bing's manager and journeyed to New York where he negotiated a CBS contract for his younger brother. With Bing scoring on radio in the East, Everett worked out a movie deal with Paramount Pictures.

The result was a handsome
(Continued on page 76)



Dorothy Lamour, Bing Crosby, Bob Hope and Dona Drake hitting "The Road to Morocco", one of the hippest in a hip series.

Singing Ghosts

(Continued from page 73)

one of the best films to deal with classical music. At one point Miss Lawrence's (Parker's) voice coach was seen teaching a stout pupil (Farrell) who couldn't quite cut it on a certain piece. Whereupon Parker burst on and showed Farrell how to sing it.

Eddie Cantor, naturally, dubbed his own songs for star Keefe Brasselle in "The Eddie Cantor Story," although he probably wished later he'd kept his mouth shut. Many felt that Brasselle's acting should have been dubbed, too.

Inexplicable Dubbing Incident

One of the most totally inexplicable dubbing incidents was the occasion of "The Helen Morgan Story," starring Ann Blyth, whose own light soprano—which was not unlike that of the 1920s-'30s Miss Morgan—had abetted her earlier in the face of Bing Crosby, Howard Keel and Mario Lanza. In the Morgan biography, Miss Blyth was dubbed by the pop-oriented, decidedly contemporary belter, Gogi Grant.

After Mario Lanza had recorded all his songs for "The Student Price," he became ill and was replaced for the film by Edmund Purdom. Lanza's vocals were kept in, however, and he received screen credit for them, something next-to-no dubber receives to this day.

Several years earlier, Bing Crosby got the following on-screen credit for his assist in "Out of This World": "Mr. [Eddie] Bracken's Songs Are Sung by an Old Friend of His—and Yours." As a comical gimmick in this one, every time messenger boy Bracken sang, out came Crosby's unmistakable boo-boo-boos, making Bracken a singing rage in the story.

Other performances with vocals dubbed that come to mind include Richard Beymer in "West Side Story" (by Jim Bryant); Rosalind Russell in "Gypsy" (by Lisa Kirk); Dorothy McGuire in "Summer Magic" (by Marilyn Hooven); Jeremy Brett in "My Fair Lady" (by Bill Shirley); and Lee Bowman in "Smash-Up, The Story of a Woman" (by Matt Dennis).

Plus, Leslie Caron in the Oscar-winning Best Picture of 1958 "Gigi"; Christopher Plummer and Peggy Wood in "The Sound of Music"; Linda Darnell and Paul Douglas in

"Everybody Does It"; Mark Stevens in "I Wonder Who's Kissing Her Now" (portraying Joe Howard); Virginia Bruce in "The Mighty Barnum" (portraying Jenny Lind); Samantha Eggar in "Doctor Doolittle"; Bette Davis in "Kid Galahad"; Lana Turner in "Mr. Imperium"; Jean Peters in "Love That Brute"; Leslie Parrish in "Li'l Abner"; Viveca Lindfors in "Backfire"; Olivia de Havilland in "Anthony Adverse"; Franco Nero in "Cameo"; Julie Harris in "Harper"; Hedy Lamarr in "My Favorite Spy"; Barbara Stanwyck in "California"; Janet Leigh in "An American Dream"; and Elizabeth Scott in practically everything.

Republic Pictures chief Herbert Yates even found a singing voice for Vera (Hruba) Ralston in several pictures, including "Jubilee Trail"—greater love hath no husband.

Doesn't Stop with Vocals

The musical dubbing on screen doesn't stop with vocals, either.

Many performers have appeared extensively as pianists, for instance, and been dubbed, by José Iturbi, Artur Schnabel, Claudio Arrau, Carmen Cavallaro, etc., such as Mary Astor in "The Great Lie" (winning 1941's Best Supporting Actress Oscar); Cornelia Wilde in "A Song to Remember"; Barbara Stanwyck in "The Other Love"; Catherine McLeod in "I'll Always Love You," Katharine Hepburn in "Song of Love"; and Tyrone Power in "The Eddy Duchin Story."

Not to mention violinists. John Garfield's virtuoso of "Humoresque" was dubbed by Isaac Stern—occasionally it was even Stern's fingers we saw fiddling while Garfield perspired in close-up. And trumpeters. Harry James for Kirk Douglas in "Young Man with a Horn."

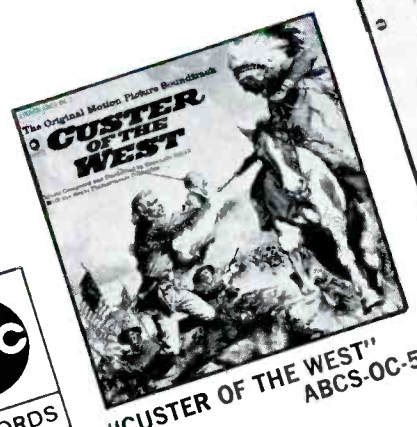
Dancing, as already indicated, can be subbed as well. In one of the most unaccountable castings of all time, Betsy Drake, who lisped and didn't even walk that hot, appeared as a supposedly gifted singer and dancer in "Dancing in the Dark." Not only was her singing a non-lisping someone else's, but her dancing clearly, laughably was done by a shorter,

(Continued on page 76)

THE SOUNDTRACKS FOR SALES-TRACKS!



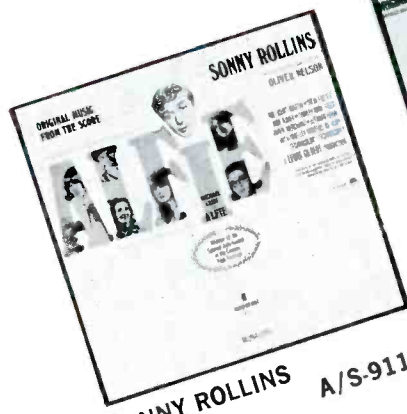
ABC RECORDS, INC.
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DIST. IN CANADA BY SPARTON OF CANADA



"CUSTER OF THE WEST"
ABCS-OC-5



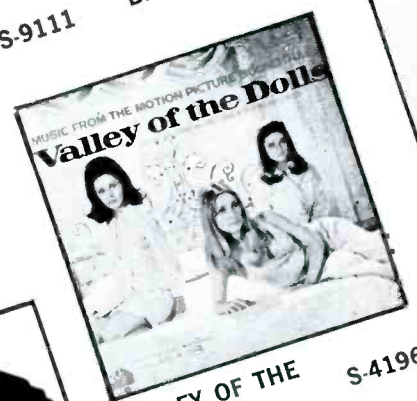
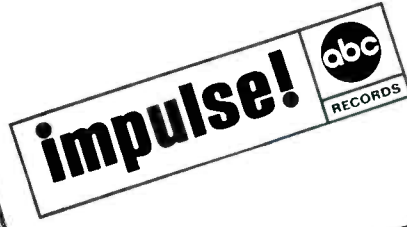
RITA TUSHINGHAM/LYNN REDGRAVE
"SMASHING TIME"
ABCS-OC-6



SONNY ROLLINS
"ALFIE"
A/S-9111



"SWEET LOVE BITTER"
A/S-9142



"VALLEY OF THE DOLLS"
S-4196



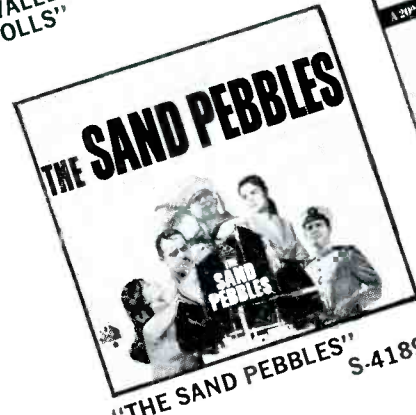
REX HARRISON
"DOCTOR DOLITTLE"
DTC/S-5101



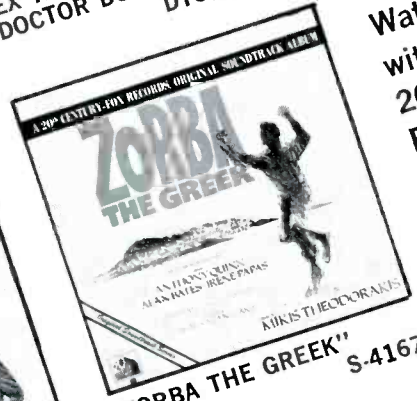
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"THE SAND PEBBLES"
S-4189



"ZORBA THE GREEK"
S-4167

Watch for "STAR" with Julie Andrews on 20th Century-Fox Records!

The Crosby Story

(Continued from page 74)

contract and stardom for Bing with his first film, "The Big Broadcast." In it, Bing played, by coincidence, a radio crooner, which gave him the opportunity to sing a number of his song hits.

That was 1932. The following year, he made three films and first sang such goodies as "Down the Old Ox Road" (in "College Humor"), "Thanks" (in "Too Much Harmony"), "Temptation" (in "Going Holly-wood").

By '34, Radio's Biggest

By 1934, Bing was the biggest name in radio and among the top 10 stars in films.

In "She Loves Me Not," Bing sang "Love in Bloom," the song being one of the first Oscar nominees (and, for years, it was assumed that Jack Benny introduced the ditty!). And in "Here Is My Heart," Crosby warbled numbers like "June in January" and "Love Is Just Around the Corner."

In "Mississippi," co-starring W. C. Fields, Bing sang Rodgers and Hart's "It's Easy to Remember," and in "Big Broadcast of 1936," he introduced "I Wished on the Moon." Bing sang a handful of Cole Porter standards, like "Anything Goes" and "I Get a Kick Out of You," in the movie version of the composer's stage hit, "Anything Goes," and also introduced some new tunes in the same film—songs like "Moonburn" by Hoagy Carmichael and Edward Heyman, and "My Heart and I" by Leo Robin and Frederick Hollander. (Bing did another movie called "Anything Goes" 20 years later, but, although many of the same Porter standards were included, the plot was completely different.)

Also in 1936, Bing first sang two future standards—Johnny Mercer's "I'm an Old Cowhand" in "Rhythm on the Range" (which, incidentally, marked Martha Raye's film debut), and "Pennies from Heaven" by Johnny Burke and Arthur Johnston. The latter song won an Academy Award nomination. From this point in his movie career, Bing sang songs written primarily by Johnny Burke and various partners, most often Jimmy Van Heusen.

Bing did "Waikiki Wedding" the following year, and, although it boasted a fine score by Ralph Rainger and Leo Robin and included "Blue Hawaii," it was "Sweet Leilani" by Harry Owens, which Bing first heard on a jaunt to the islands and

insisted be featured in the film, that won the Oscar that year. Crosby also did "The Moon Got In My Eyes" in "Double or Nothing" and "My Heart Is Taking Lessons" in "Doctor Rhythm."

It was in "Sing You Sinners" in which Bing sang the Hoagy Carmichael-Frank Loesser ditty, "Small Fry," with Donald O'Connor. Crosby also introduced "I've Got a Pocketful of Dreams" in this. Songs like "East Side of Heaven," "An Apple for the Teacher," "Sweet Potato Piper," "That Sly Old Gentleman" and "April Played the Fiddle," all standards in the Crosby repertoire, came from his 1939-40 film work. And in 1940, his singing of "Only Forever" from "Rhythm on the River" helped the song get an Oscar nomination. "Birth of the Blues" was comprised of old tunes.

Contrary to popular concept, Crosby did not sing Mercer and Arlen's 1943 Oscar-nominated song, "That Old Black Magic," in "Star Spangled Rhythm." Johnny Johnston sang it; while Bing rendered "Old Glory." Crosby *did* sing "Black Magic" a few movies later, in "Here Come the Waves."

Has Top Selling Disk

1942 was when he introduced "White Christmas" in "Holiday Inn." The song, of course, won the Oscar, and Bing's original Decca recording of the Berlin standard is still the all-time best-selling disk in music history—over 20 million copies. 1942 was such a great year for movie songs that some of the best of them were passed over in the nominations—Bing's version of "Moonlight Becomes You" from "Road to Morocco" was even overlooked.

Bing first sang "Sunday, Monday or Always" in 1943 in "Dixie," and helped the Burke-Van Heusen "Swinging on a Star" get an Oscar in 1944, along with practically everyone and everything else associated with "Going My Way," including himself as Best Actor.

In 1945, Bing set a precedent by introducing *two* Oscar nominated songs: "Ac-cent-tchu-ate the Positive," the Mercer-Arlen favorite from "Here Come the Waves," and "Aren't You Glad You're You," which Johnny Burke and Jimmy Van Heusen wrote for "The Bells of St. Mary's." Bing also wandered into the all-star film of radio's "Duffy's Tavern" to reprise "Swinging on a Star." And, in

1945, Bing was even paid *not* to appear in a movie. It was a gimmick film called "Out of This World," in which Eddie Bracken had a knack for being able to sing like Bing—while Crosby, off screen, sang four new Mercer-Arlen songs, including the title tune.

The next year, he sang a dozen Irving Berlin standards in "Blue Skies." There were also a number of new ones, like

"You Keep Coming Back Like a Song," which got another Oscar nomination.

Bing's movie song output during the next few years included "Country Style," from "Welcome Stranger," "I Kiss Your Hand Madame," from "The Emperor Waltz" (and would you believe Bing as a gramophone salesman from Newark peddling the machine

(Continued on page 77)

Dubbing

(Continued from page 74)

infinitely more agile party whom the cameras did little to shield.

Then there are the Mata Haris. In Greta Garbo's 1932 film, "Mata Hari," she was seen as the spying dancer in close-up for her numbers, while the long shot writhing was done by a less cumbersome figure purporting to be Garbo. Over 30 years later, Joanna Pettet played the daughter of Mata in "Casino Royale," and proved to be a chip off the old stumbling block. For her dances, she posed in close-up while the dancing part in

shadowy long view was taken care of by someone else. (Ironically, the recent David Merrick Broadway-bound flop, "Mata Hari," was criticized because the musical play's Mata, Marisa Mell, did little or no dancing.)

Tony Martin has said that his first job in films back in the mid-'30s was dubbing the vocals for another actor (whose name he doesn't give). And the rumor continues that Lauren Bacall's singing voice in the mid-'40s belonged to none other than Andy Williams.

A greater mystery persists, though: how did Ginger Rogers *escape* being dubbed all those glorious dancing Astaire years?



ELEANOR PARKER in some of the roles she portrayed in MGM's "Interrupted Melody," helped by the singing voice of Eileen Farrell. Top row: Leonora in "Il Trovatore," Musetta in "La Boheme" and Isolde in "Tristan and Isolde." Center: Cio-Cio San in "Madame Butterfly," Marjorie Lawrence, whose life story the picture told, and Delilah in "Samson and Delilah." Bottom: Brunnhilde in "Götterdämmerung," "Carmen" and again as Isolde.

Cameras Roll, And Rock

Hollywood, after looking down its nose, has found that rock music can help make a movie pay off. It's contemporary. It's commercial. And it's happening more and more.

Where once rock music was used exclusively in low-budget movies or an occasional documentary like Paul Anka's "Lonely Boy" or in the always lucrative Elvis Presley movies, nowadays rock is big budget fodder.

As did so much else, the trend started with the success of the arty "Hard Day's Night," concocted by the Beatles and director Richard Lester. The film resulted in a staggeringly successful soundtrack for UA. Recently, the Supremes warbled "The Happening" from that movie to chart success and Ray Charles sang the title to "In the Heat of the Night." Lulu clicked with "To Sir, With Love." (Vestiges of old prejudices against rock still seem apparent since all of these tunes were overlooked for Oscar consideration.)

The Yardbirds appeared in last year's foreign sensation, Antonioni's "Blow-Up," — the group was used to score satirical points here. Sonny and Cher performed in their own movie, as did the Dave Clark Five, whose "Having a Wild Week-end" has acquired a cult of movie buffs.

'Graduate' Scoring

Mike Nichols used Simon and Garfunkel songs for his sensationally successful "The Graduate" (Dave Grusin supplied the supplementary music) which

Kaye & Mayo



Danny Kaye and Virginia Mayo were a moneymaking team in several Samuel Goldwyn-produced tunefests of the 1940s, including "The Secret Life of Walter Mitty." Others in which they appeared together: "Up in Arms" (Mayo was only a Goldwyn girl in this), "Wonder Man," "The Kid from Brooklyn" and "A Song is Born."

has resulted in renewed single popularity for the S&G "Scarborough Fair." Columbia has a hit soundtrack on the market now.

And there's more on the way, of course.

Currently in the theaters is "Smashing Time," in which Lynn Redgrave plays a pop singer and sings rock tunes by John Addison and Tom Melly. ABC has the caster out now.

Also recently opened is "Here We Go 'Round the Mulberry Bush" with music supplied by the Spencer Davis Group and Stevie Winwood and Traffic. UA announced that the rock elements of the screenplay was what intrigued the company.

Also intriguing UA right now is the prospect of the first Don Kirshner - Harry Saltzman movie, which will star a new rock group that Kirshner will put together. Filming begins in the summer for possible December release. (The track will probably go to Kirshner's Calendar label.) Tradesters all realize that the last time Kirshner was instrumental in cooking up a group, he stuck in his thumb and pulled out the Monkees; and so the new group is expected to become a movie and record phenomenon.

(Continued on page 78)

Bing Crosby

(Continued from page 76)

to Austrian Emperor Franz Josef?), "But Beautiful" and "You Don't Have To Know the Language" from "The Road to Rio," "Once and For Always" and "If You Stub Your Toe on the Moon" from "A Connecticut Yankee in King Arthur's Court."

Scored with Wyman

In 1950, he sang "Accidents Will Happen" and "Life Is So Peculiar" in "Mr. Music," and "Sunshine Cake" and "The Horse Told Me" in "Riding High." Both films had scores by Johnny Burke and Jimmy Van Heusen. Bing's 1951 film, "Here Comes the Groom," produced the Oscar-winning song, "In the Cool, Cool, Cool of the Evening" (a duet with Jane Wyman), by Frank Loesser and Hoagy Carmichael, and his 1952 movie, "Just for You," had "Zing a Little Zong" (another duet with Jane Wyman), which got an Academy Award nomination.

Bing went dramatic in 1953

CAM Spans World

The voice of the CAM group based in Rome is now being heard throughout the world, and its sound grows stronger each year.

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 five years, the "machine" has generated some 850 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" Juliet of the Spirits" and "La Dolce Vita" listed among their filmusic credits.

Composers with a global reputation are also part of the big CAM picture with Riz Ortolani, Carlo Rustichello, Armando Trovajoli, Nino Oliviero, Toshiro Mayuzumi, Francesco Lavagnino, Piero Piccioni, Nino Rota, Miklos Rozsa and Dmitri Shostakovitch on the com-

pany's creative roster.

To keep it all rolling, Giuseppe Campi, Luigi Campi, Feliciano Campi and Leonello Leonelli direct operations from Rome, with Vittorio Benedetto heading the all-important office in New York, through which so much of CAM's licensing traffic flows.

Licensing Key Factor

Licensing, of course, is a key factor in this fast-moving operation, for the filmusic product originated by CAM in Italy is marketed in the U.S. through major American publishers and record labels who can live up to CAM's dynamic brand of creativity and promotion. 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.

Most recently, the international know-how of the CAM group was evident as its publishing firm snagged three winners at the 1968 San Remo festival—"Casa Bianca," "Da Bambino" and "Farfalla Impazzita." The soundtrack of "The Treasure of San Gennaro" on Buddah Records is the latest product to roll from CAM's global music machine.

with "Little Boy Lost," the first movie he ever made out of the country, but he managed to sing a handful of songs written by Burke and Van Heusen, who also wrote the score for his "Road to Bali," the first Technicolor "Road" trip. "Moonflowers" and "Chicago Style" came from that one.

He sang another batch from the Berlin songbook in "White Christmas" and introduced the composer's "Count Your Blessings"—another Oscar nominee. In "Country Girl," another highly dramatic Crosby effort (he got his third Oscar nomination for acting), Bing managed to sing four songs written by Harold Arlen and Ira Gershwin.

In 1956, he sang old Cole Porter songs in "Anything Goes" and new Cole Porter songs in "High Society," including the Academy Award nominated "True Love" (Grace Kelly's only million-seller).

Although "High Society," for all intents and purposes, closed out the era of the Crosby musical, Bing still had a few more

good movie songs in him. In 1957, in a film soap opera called "Man on Fire," he sang the title song (by Paul Francis Webster and Sammy Fain) over the credits. In "Say One for Me," he introduced a new seasonal standard, "The Secret of Christmas," by Sammy Cahn and Jimmy Van Heusen, and in "High Time" Crosby sang the Oscar-nominated "The Second Time Around," the only Cahn-Van Heusen song in an otherwise all-Mancini score.

Bing did more Cahn-Van Heusen material in "The Road to Hong Kong," and outsang both Sinatra and Dean Martin in "Robin and the Seven Hoods," with another Cahn-Van Heusen score. A more recent Crosby project has been the recording for the new P.I.P. label of an album called "Thoroughly Modern Bing," including about a half-dozen contemporary movie songs.

To date, that primarily has been Bing's musical career in films—not bad for a fellow who prides himself in being able to carry a tune.

The Jessel Touch: Love of Show Biz

**Fox Producer of 6 Grable Movies,
Among Others, is Interviewed**

If there's one thing America's Toastmaster General Georgie Jessel knows and loves, it's "the show business."

To this, the majority of his personally produced two dozen 20th Century-Fox motion pictures (mostly musicals) will attest: "The Dolly Sisters" (about vaudeville); "Nightmare Alley" (carnival life); "I Wonder Who's Kissing Her Now" (songwriting); "Meet Me After the Show" (Broadway); "When My Baby Smiles at Me" (burlesque); "Tonight We Sing" (classical music); "You're My Everything" (not his production, but he wrote the original story—about early Hollywood movie-making); etc.

Jessel started out as a child performer in vaudeville. By 1926 he was appearing in films,



George Jessel, Merv Griffin

including, with Al Jolson, some short subjects produced by Warner Brothers using their new Vitaphone sound process.

"The reaction [to the process]," reports Miles Kreuger, musical historian, "was so favorable that Warners decided to use songs in their Vitaphone feature, 'The Jazz Singer,' a senti-

(Continued on page 80)

Rock Musicals

(Continued from page 77)

Herman's Hermits have their "Mrs. Brown, You've Got a Lovely Daughter" on the way from MGM (movie and album) shortly. This is the group's first starring vehicle.

Of course, the Monkees themselves have their first feature on the way—the tracker for Colgems. It's "Untitled."

Nancy Sinatra has been getting her share of title tune exposure — with Lee Hazlewood's "Tony Rome" released not too long ago and Lee Hazlewood's "The Sweet Ride" coming up.

The Cowsills have been asked to write and record the title tune from "The Impossible Years."

The "Strawberry Alarm Clock" will star in "The Transition."

Jeff Barry has completed work on "Hello, Down There," an Ivan Tors production with Tony Randall and, in a cameo role, Merv Griffin. Barry, in addition to writing the background music, composed a number of rock ditties he'll release on his Steed label.

More Beatles on Way

Paul McCartney of the Beatles penned the theme for last year's "The Family Way" and George Harrison has movie scoring work coming up. Of course, the Beatles have one

movie still to come under their deal with Walter Shenson. Evidently finding the right script has been holding up the production date. A cartoon called "Yellow Submarine" is on its way out, however.

Also on the current circuit are documentaries in which rock features importantly—"Festival" and "Don't Look Back" in which a number of folksingers like Bob Dylan, Joan Baez and Donovan go through their paces. (Donovan, incidentally, wrote the music for the current "Poor Cow.")

Just how much rock will mean in future movies is difficult to ascertain. In a New York Times interview concerning his "Graduate" work, Paul Simon said recently, "I'd like to do a film in which the movie is written completely around the music . . . For instance, can you imagine a film of 'Sergeant Pepper's Lonely Hearts Club Band'?"

It's possible that disk artists will soon get their chance to create such Simon dreams, since these practitioners of the experimental and commercial contemporary music are getting so many chances elsewhere.

Whatever, it seems safe to say that rock in movies is only at the start of something big.

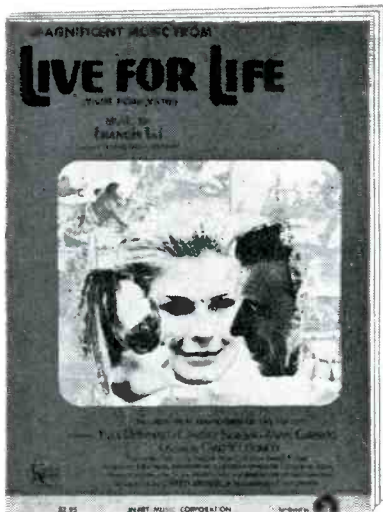
In A Class By Them- selves



The movie musical ladies above, while never in the top 10 at the box office, were thoroughly unique, individual talents for whom the moulds were broken. Most of them were busiest in Hollywood during the 1940s. The most successful, perhaps, was the late CARMEN MIRANDA (top), the "Brazilian Bombshell" who brought much fruity color and fractured English to the 20th Century-Fox, MGM, etc., filmicals of the '40s, such as "Week-End in Havana," above. Sabre-toothed comedienne CASS DALEY brightened many a Paramount picture (and Universal's "Crazy House," above, in a dual role) with her uninhibited specialty numbers, fully deserving—but never getting—better chances. Broadway veteran CHARLOTTE GREENWOOD, shown relaxing on the set of one of her last films, 1957's "Oklahoma!," was still giving out with her magnificent high kicks and wise cracks in support of Alice Faye and Betty Grable and in chase of Walter Brennan at an age when most women don't walk too well anymore. JUDY CANOVA (pictured with perennial butler Charles Coleman) went about setting slickers straight in numerous bacolic Republic and Columbia films, like "Sis Hopkins." And deadpanned singing comedienne VIRGINIA O'BRIEN (above, with Red Skelton, doing her stuff in "Panama Hattie") toiled throughout the decade at a talent-heavy MGM with roles almost never worthy of her, nevertheless endearing herself to filmgoers of the era who frequently gave out with warm "ohs" of recognition with Virginia appeared on the screen. Actually, the latter happened often with film players in those days.

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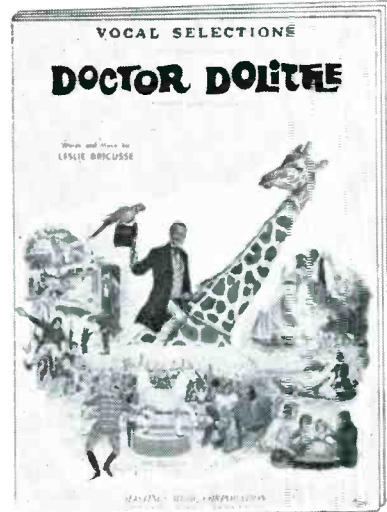
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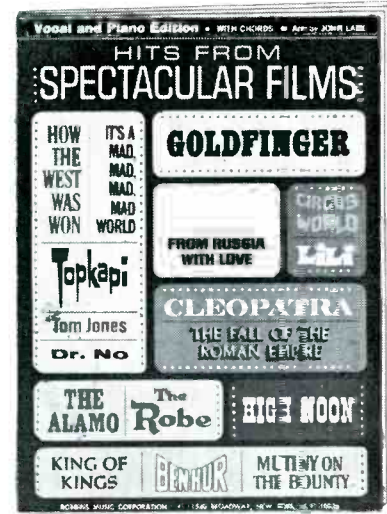
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Play It Again, Sam

But Make Sure the Law Says OK in the First Place

By JAMES ROBERT PARISH

President, Entertainment © Research Co., Inc.

It is standard procedure today to transfer the soundtrack themes and songs of most motion picture/TV shows to LP albums—many motion pictures and television corporations have record company subsidiaries.

With this entrenchment of the film and TV industries in the record field, there are evolving trends of the latter media adopting technical business procedures long utilized by the former businesses. This article deals with some.

Most everyone is aware via trade and laymen's record magazines of scientific strides in re-stereo, cassettes, amplifiers, etc. However, few outside and too many within the record industry are unfamiliar with the important business facets of producing an LP album, which goes beyond the physical manufacturing of LPs.

When Preparing Soundtrack

Say X company is preparing the soundtrack album to a hit film dealing with the life of painter Y. X wishes to utilize a photo reproduction of a litho print of one of Y's most famous oil masterpieces. Granted, the original canvas may be in the public domain as far as copyright law is concerned. Yet it is likely that cameraman Z who photographed the original work for the litho print may have United States copyright on his photo. X company should have a copyright search performed by an independent entertainment researching company to determine the copyright status of this litho print, and if necessary X must obtain a release contract from Z before the album hits the stores and X is slapped with a hefty infringement suit.

Perhaps X' soundtrack album is of a currently popular police station TV series, known for its on-the-street shooting methods. X decides to photograph a typical NYC police station and juxtapose scenes of slum tenements and crowds to create a starkly impressive album cover. The photos are taken and blended; thousands of albums are distributed. J browsing through a record store's selection notes X' album and dis-

covers that X' LP cover shows him and several other friends seemingly exiting the police station. It will not be long before J's attorney contacts X and demands healthy reparations for damages to J's character and right of privacy, not to mention the possibility of J's attorney having a court injunction issued causing the removal of X' album from all stores.

X is rushing out for the Christmas season a deluxe boxed album set of nostalgia of the 1930's. The six LP set will include soundtrack sequences from typical motion pictures of the era; radio serials, dramas and newscasts of the day; popular recordings of the decade; on-the-spot recorded interviews with famous personalities of the time; and some newly recorded readings of selections from books, plays and comic strips of the period.

Copyright Clearance a Must

Even to the uninitiated it is obvious that copyright clearance must be obtained from each and every proprietor of the various forms of created works to be incorporated into X' packaged set. X should obtain copyright reports, which will advise him of the chain of ownership and the present copyright status of each item involved. Without such advisement and subsequent contracting, there could be an unbearable financial burden thrust upon X.

X has obtained soundtrack rights to a popular foreign movie. He has studied the contracts involved and noted the prior-use title search obtained by the American company distributing the film. An insurance policy is also attached showing that producers' liability errors and omissions insurance was obtained to protect the American distributor from a potential law suit for accidentally employing the title tag of another's work (most courts now hold that the dominant use of an announced or actually used title in one media—cinema, drama, literature, music, radio, TV—may well prevent

(Continued on page 81)

The Jessel Story

(Continued from page 78)

mental drama in which George Jessel had started on Broadway. When Jessel refused to appear in the picture, as he had been under contract for silent features only, the leading role fell to Al Jolson."

The film, of course, had Jolson singing a half-dozen of his biggest hits and is generally considered the first talking feature. A smash at the boxoffice, "The Jazz Singer" revolutionized the motion picture industry following its premiere on Oct. 6, 1927.

At 20th 10 Years

Fifteen years later, the colorful Jessel (who, despite occasional hard times, always managed to keep his chauffeur-driven limousine) was to contribute substantially to the revolution—as a producer.

As he explained it recently: "I was playing at the Broadhurst Theater in New York during the war, when Darryl Zanuck, the studio head at 20th Century-Fox, came to see me—I remember that he was in Army uniform at the time. I had known Darryl for a long time. He asked me if I'd like to be a producer. I mentioned that I didn't know anything about it. He said, 'Why don't you try it for a year?' I stayed almost 11 years."

Jessel's first production at Fox was the 1945 release, "The Dolly Sisters," with Fox' darling, Betty Grable, and her younger but equally blonde rival at the studio, June Haver, which broke boxoffice records. It began a multi-picture association between star Grable (the top money-making attraction in pictures in the '40s) and producer Jessel. "I had been thinking of something to do at Fox," Jessel relates, "and since I knew the real Dolly Sisters and that they had a colorful life, we decided to do their story. I also did the original story treatment on this."

His best working implements were nostalgia and *schmaltz* (his biographical films seemed little concerned with true facts), plus, as observed, a genuine affection for the business that usually gave his stories a lover's rose-colored view. To entertain was this producer's aim and, notably often enough, his achievement.

Gave Stars Top Roles

Jessel provided at least four Fox mainstays with perhaps the top roles of their careers: Betty Grable and Dan Dailey in "When My Baby Smiles at Me"

(Continued on page 81)



"THE DOLLY SISTERS," starring rivals Betty Grable and June Haver, was the first film produced by George Jessel, establishing him as a major producer of musicals at 20th Century-Fox studios.

The Law & Soundtracks

(Continued from page 80)

the use of the same or a similar title in the other arts!)

Thus, should X decide in any way to alter the title tag of the movie (i.e. he wishes to cash in on a new spy picture trend and adds a few extra words to the title tag of the LP album), he had better obtain a prior-use title search from one of the independent entertainment research companies and also obtain his own producers' liability errors and omission policy. The old cliché, "I've been in the business for three decades and I know every title used," is a foolhardy conceit and a potential source of disaster.

Undue Advantage?

Turning to the flip side of the LP, X' liner notes from its latest soundtrack album stresses the film composer's previous film hits made for M studio, not connected in any manner with X in this or in other projects. While it has not yet been litigated per se, there is a strong possibility that M would have a solid cause of action for un-

fair competition in many jurisdictions for X' having taken undue advantage of another's creative product and utilizing it for self-enrichment. This will be a growing area of concern.

If X' liner notes contain portions of film reviews from newspapers, quotes from copyrighted studio, magazine book biographies/articles in re the performers involved in X' LP, it is again necessary that proper agreements be reached between X and the proprietors of the copyrights involved. The old doctrine of fair use (i.e. quoting film reviews, portions of books, etc.) is finding growing disfavor in the courts, when the new user is not merely including the quotes in question for dissemination of knowledge to the public on non-private matters, but for personal aggrandizement.

These are but some of the problems that arise and should be both recognized and solved by the record industry long before any LP master hits the presses.

The Jessel Story

(Continued from page 80)

(which Grable biographer Gene Ringgold called "an excellent production . . . her all-time best performance. Dailey, too, was perfectly cast and received an Academy Award nomination"); Tyrone Power in "Nightmare Alley" (as a degraded carnival predator who became a side-show "geek," tearing chickens apart with his teeth—no musical this); and Anne Baxter in "You're My Everything" (who has said she has no favorite of her films, but quickly adding "I adored my role in 'You're My Everything'").

"For that last one, I got an Oscar nomination for the best original story," Jessel noted. Although dealing with "It" girls and child movie stars, he denied that it was based on real-life personages.

In 1946 "Do You Love Me?", starring Maureen O'Hara, Dick Haymes and Harry James, the producer broke precedent by making bandleader James not just the music maker that was the bandleader's lot in previous films, but an important part of the story.

"It was a very glamorous time," reaffirmed Jessel, who not long ago became, as he puts it, "a kind of consultant and Vice President" at Audio Fi-

delity Records, where he made the album "Songs My Pals Sang" featuring numbers associated with Jolson, Cantor and Cohan.

"As a movie producer," he continued, "the first thing you had to do was get a script. That was uppermost. But making the movie is never the contribution of one but of many. If the director directs a scene well, and the actors all play that scene well, a fly can still get in front of the camera and ruin everything.

"There is so much involved. I made six pictures with Grable, and I remember that we had to get the dates when she would be indisposed. You couldn't put girls before the cameras when they were indisposed. It always showed."

It was mentioned that many of his films would have had even greater success with the added promotional impetus of the soundtrack albums that were to become popularized by the MGM studio.

"Oh, God, yes!", he exclaimed. "You know, they were only pre-recording their numbers for a short time when I became a motion picture producer. In the

(Continued on page 82)

Judy Judy Judy

By HOMER DICKENS

(The author is a contributor to many film periodicals and has written a book called "The Films of Marlene Dietrich" that is scheduled for early publication.)

Of all the stars who became top recording artists through their work in movies, Judy Garland is assuredly one of the best-loved—in both media. For more than 30 years she has been singing her heart out in films, in person and on record (Decca, MGM, Capitol and, most recently, ABC).

For 33 films, Judy recorded no fewer than 140 songs (18 of which were never used in final release prints!). And that figure doesn't include the various medleys in her pictures (containing snatches of several songs) nor her pre-recordings for "Annie Get Your Gun."

If you look closely at those 140 songs, though, some strange facts become apparent. *Four* became great hits; another 20 or 25 became popular for a number of years (and are still standards); but the remainder are no longer remembered by the average person. It can only be assumed that MGM, Judy's home studio, just didn't give her the songs other studios were giving their top musical stars. Alice Faye (Fox), Ginger Rogers (RKO) and Ruby Keeler (Warners) were blessed with marvelous songs in each one of their musicals. Because of this, the end result was three or four big song hits from a single movie!

There were many original songs written especially for Judy during her film career, but most of these minor tidbits were forgotten by the time the audience left the theater. Some *were* popular, but only because Judy made them so. Without her particular style and drive, they wouldn't have stood a chance.

Also, because of the very nature of her screen personality, Judy was given more than her share of "period" and "vaudeville" storylines. With these musical "costumers," naturally, came a raft of old songs crying for new arrangements, and the Garland delivery. And they got it, too. She revitalized (and, upon occasion, "jazzed-up") many a standard on the screen. More, I would say, than any other musical star. That special bouncy "bazazz" made you think the numbers had been written for her. Remember that

her big record hit of 1942 was Decca's "For Me and My Gal" b/w "When You Wore a Tulip." Probably two of Judy's best vehicles were "Meet Me in St. Louis" and "Easter Parade," both "period" musicals.

Breakthrough with 'B'way

Judy's breakthrough in the record field came with her second film, "Broadway Melody of 1938," an overlong, dreary musical best forgotten, except for one little segment. She took all honors singing a new set of lyrics (by Roger Edens) that led into the Monaco-McCarthy standard, "You Made Me Love You." Retitled "Dear Mr. Gable." Judy won instant recognition and had her first record hit. That was 1937!

The following year Judy gave delicious freshness to Gordon & Revel's snappy "Meet the Beat of My Heart" in "Love Finds Andy Hardy."

MGM originally scheduled the big-budgeted "The Wizard of Oz" with hopes of borrowing Shirley Temple from Fox. Although Judy was 17, she appeared younger and her Dorothy was sheer bliss, and for once there were top-flight songs. Harold Arlen and E. Y. Harburg outdid themselves on "Wizard," giving Judy *the* song most associated now with her. "Over the Rainbow" is pure enchantment and Judy gave it everything it deserved. After the press preview MGM execs had all but decided to cut it from the release print (with another number, "The Jitterbug"), but relented.

"Our Love Affair" from "Strike Up the Band" was Judy's big record hit of 1940.

(Continued on page 82)



Judy Garland and Fred Astaire in "Easter Parade," one of her best.

Fred & Ginger

The Dance Lingers On

By DAVE FINKLE

In 1934's "The Gay Divorcée," after a number of principles crooned through the strains of "The Continental," Fred Astaire and Ginger Rogers swept airily out of revolving doors garlanded with girls and danced "The Continental" for what movie statisticians claim altogether amounted to 20 minutes.

Their singing and dancing, amidst a large chorus in dramatic chiaroscuro costumes, was undoubtedly highly instrumental in snagging the Oscar for that Con Conrad-Herb Magidson song, the first ditty ever to win the accolade.

But the dance was only one of the innumerable highlights of the 10-picture Astaire-Rogers career, which still symbolizes the consummate elegance the movie musical can achieve. During the economic lowpoints of the Depression, Fred Astaire and Ginger Rogers danced in escapist worlds of humor and grace and sang songs by the Gershwins, Vincent Youmans, Cole Porter, Irving Berlin, Jerome Kern and Dorothy Fields, all of which are among the most important songs in American popular music-history.

They Met in New York

Oddly enough, Astaire and Rogers met in New York, not Hollywood, when, during the run of "Smiles," Astaire was called to help stage one of Ginger's numbers in Gershwin's "Girl Crazy." Evidently the meeting spurred a string of dates (about which Astaire is cursory in his autobiography "Steps in Time") that was stopped short only when Ginger left for Hollywood.

Astaire notes in his book that he and Ginger had never discussed dancing together and that just by chance the two of them were cast for RKO's "Flying Down to Rio," even though Ginger had announced that she wasn't interested in singing or dancing at that stage of her movie career.

Whatever, Ginger helped Fred with pointers (it was his second film; Ginger was on, approximately, her 20th) and they came up with the delightful "Carioca," a dance which

called for knocking heads together and showed that the couple already had shaped their tongue-in-chic grace.

As their hugely successful career went on, Astaire, who had dedicated himself to perfecting his stage dancing, began to develop the film style that, as critic Richard Schickel wrote in his "The Stars," "brought the musical back to earth, fitting it to the pseudo-realistic requirements of the screen. Furthermore, he freed screen-dance from the necessity of being a huge spectacle, made of it the expression of an individual. He insisted that the camera stay still, focused on his full figure, shrewdly sensing that he alone could provide all the movement the medium required, that all else would be distracting and irrelevant."

Stories Interchangeable

Astaire-Rogers buffs—even the most ardent—will be the first ones to admit that the storylines of the dozen movies were giddy and interchangeable, almost always backstage romances in which mistaken identities were the crux; but fans will become, just as easily, violent trying to decide which of the included routines, frequently built around subsequent Oscar-nominated songs.

(Continued on page 84)



Fred Astaire and Ginger Rogers face the music and dance in "Follow the Fleet."

Judy Garland

(Continued from page 81)

It wasn't until four years later that she got another vehicle which provided her with a rich assortment of songs: "Meet Me in St. Louis." She made hits of "The Boy Next Door" and "Have Yourself a Merry Little Christmas," but the number that really set people hopping was "The Trolley Song." Without doubt, this was the second "great" Garland hit.

Soon after Judy got another "great" in "On the Atchison, Topeka and the Santa Fe" in "The Harvey Girls." It had much of the lilt and zip that "The Trolley Song" offered, and coupled with the Garland exuberance—it had to become a hit!

It was nine years before Judy was to get another of those

rare "great" songs. In Warners' "A Star is Born," the old Garland magic erupted once again with the unforgettable "The Man That Got Away."

Between have been a number of lovely songs that Judy can well call her own, like "Zing! Went the Strings of My Heart" (from "Listen Darling"); "In Between" (from "Love Finds Andy Hardy"); "After You've Gone" (from "For Me and My Gal"); "How About You?" (from "Babes on Broadway"); "But Not for Me" (from "Girl Crazy"); "I'm Always Chasing Rainbows" (from "Ziegfeld Girl"); "Johnny One-Note" (from "Words and Music"); "Get Happy" (from "Summer Stock").

These songs paved the way to her later recordings (whether done for specific record companies or from her one-woman shows around the world), and many of them often get included in her repertoire.

Jessel Touch

(Continued from page 81)

old days, after they'd have to sing for about five 'takes' of one scene, they'd often be too hoarse to go on with it."

Songwriting also has played a part in the versatile Jessel career.

Among the ditties he has written are "Oh, How I Laugh When I Think How I Cried About You," "Oo La La Oui Oui" and "a real hit," as he calls it, "Roses in December." He wrote "about a third" of his theme song, "My Mother's Eyes," singing the tune no less than four times in the 1929 film, "Lucky Boy," which was similar in plot to "The Jazz Singer."

Songwriting a Jessel Theme

Songwriting has been a popular theme of Jessel-produced films, too.

"I Wonder Who's Kissing Her Now" was the story of Joe Howard, who, with Harold Orlob, wrote the film's title tune, among others (Jessel himself wrote all the incidental songs for this one); and "Oh, You Beautiful Doll" was, Jessel informed, "supposedly based on the life of Fred Fisher," who wrote "Dardanella," "Chicago," "Peg o' My Heart" and, naturally, the title song.

Both of these films starred Mark Stevens and June Haver, two favorite Jessel players, the former picture with Stevens as Howard, the last with character actor S. Z. "Cuddles" Sakall as composer Fisher.

Another Stevens-Jessel ven-

ture was called "Dancing in the Dark," which also starred William Powell and Betsy Drake, who neither sang nor danced but was cast as a singer and dancer. She was dubbed and doubled in these departments so extensively, Jessel recalled, "We had to put the cameras in Newark!" It seems "Fox had some kind of deal on with her husband, Cary Grant, and had to use her."

Mitzi Gaynor, however, proved herself a valuable Jessel star, playing such musical stars of an earlier America as Lotta Crabtree in "Golden Girl" and Eva Tanguay in "The I Don't Care Girl."

Oddly, two of Jessel's favorites among his own films were in a more sedate vein: "Tonight We Sing," the life of concert and opera impresario Sol Hurok (with David Wayne and newcomer Anne Bancroft as Mr. and Mrs. H and Ezio Pinza as the Russian basso Chaliapin); and "Wait 'Till the Sun Shines, Nellie," also with Wayne plus Jean Peters (now Mrs. Howard Hughes). The latter was a straight drama and is the picture Jessel thinks is his best. Unfortunately, neither it nor the Hurok biography made any money.

"They came at the peak of the early hysteria over television, and sank, me with them." Shortly after, he left Fox.

In recent years he has returned, however, in a kind of promotional capacity for Fox

(Continued on page 83)

Jessel Story

(Continued from page 82)

product and also as a sometimes "cameo" player in Fox films: "A Guide for the Married Man" (his bit was edited out of the final print); and "Valley of the Dolls" (presenting a Grammy Award to Patty Duke—later he slept through the screening of the movie). Last year at Paramount he appeared with numerous "name" comedians in "The Busy Body," drawing the following review from Time magazine: "Of them all, Jessel is the only one comic enough to deserve the name... by parodying his own nasal eulogizing at the services of a policeman trampled to death during a movie premiere."

Will he ever produce again? "Yes. I have a story I'm working on now which I want to produce and appear in. It's called 'Classified Tour,' and is about a USO tour marooned in Germany." There will be music in it.

This is an area Jessel also knows well. In recent years, he has devoted himself to countless "morale tours" of overseas American service bases for the government and various presidents, receiving an unending number of written commenda-

tions from our highest office, each cherished by Jessel as if it were the first. On his first trip to Viet Nam, he was shot in the leg. On his last trip overseas, he picked up 22 medals which he wears with pride at every opportunity.

Jessel's toastmaster chores show no slackening. On both coasts, he appears frequently on talk shows such as the Merv Griffin TVer ("So often that the unbelievable is happening: I'm running low on new jokes to tell!"), sometimes on successive evenings. He seems to be in the air more often than on the ground.

Recently, he opened a restaurant in Hollywood ("the biggest in America—five large rooms"), Georgie Jessel's Nationale. He is at work on his next album, as well, "Your Town Is My Town"—"12 songs about 12 different towns." Not long ago, RCA Victor Records, in its Vintage series, released an LP called "Stars of the Silver Screen, 1929-1930," featuring among its collection of early recordings, Jessel's "My Mother's Eyes."

A motion picture almanac calls George Jessel a septuagenarian. Only his record of achievement might substantiate this. —Doug McClelland.

Staginess Stultifies

'Filmusicals Err in Not Giving At Least the Illusion of Reality'

By JIM MEYER

(The author is a frequent contributor to serious film publications.)

Movie musicals do not hold the public enthralled today as they did some 30 years ago when Busby Berkeley's lavishly staged fantasies captivated audiences; when the late Nelson Eddy and Jeanette MacDonald burst into song at the drop of a cliché, or when Joan Crawford and Ginger Rogers, with a self-confidence that proved warranted, deserted song-and-dance for drama.

This decline in popularity of the filmusical surely is due, in part, to the fact that what plays with charm and validity on stage, often loses spontaneity—its prime asset—on celluloid.

The physical limitations of a stage production can be overcome by audience willingness to

recognize fake scenery for what it is and to be swept along unlikely routes by the excitement of live performers performing in a lively way.

Not so on screen, where contemporary viewers justifiably expect to go beyond the proscenium arch and lose themselves in the immediacy of realistic settings and in the intimacy of occasional close-ups.

'Something is Wrong'

So if you must endure the unreality of college kids singing and dancing in realistic-looking streets ("She's Working Her Way Through College," Warners, color, '52, a musical remake of the Thurber-Nugent play, "Male Animal") or the staginess of a group of traveling salesmen in an obviously

(Continued on page 84)

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"TREASURE OF SAN GENNARO"

music by Armando Trovaioli

Original Soundtrack (Buddah Records)

"THE GIRL ON MY MIND"

Teddy Randazzo (Buddah)

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"The BIRDS, The BEES and The ITALIANS"

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and "MORE"! (over 300 records) and that's not "ALL" (over 30 records) (from "Mondo Cane") (from "Run for Your Wife")

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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

Fred and Ginger

(Continued from page 82)

was the best.

Certainly, the grandest is "Let's Face the Music and Dance" in which, in a play within the play, the pair are would-be suicides who find each other. (Astaire recalls that while filming this one Ginger wore a dress with long, beaded sleeves that almost knocked him out every time they spun around.) Perhaps the cutest was the rendition of the pair's second Oscar tune, "The Way You Look Tonight," which Fred crooned at the piano while Ginger shampooed her hair with the tidiest suds you ever did see. The rainiest: "Isn't This a Lovely Day." The snowiest: "A Fine Romance." The burriest: "My One and Only Highland Fling." The skatiest: "Let's Call the Whole Thing Off."

And the dances they introduced, all of them too intricate to obtain national popularity: "The Continental," "The Carioca," "The Piccolino," "The Yam." And the songs: "They Can't Take That Away from Me," "Cheek to Cheek," "They All Laughed," "Let Yourself

Go," "Waltz in Swing Time," "Change Partners" and breathlessly on and on.

Quit on Nine

After nine films, the duo decided to sit it out because of a drop-off of box office receipts and Ginger's growing desire to establish herself as a dramatic screen actress, which she did; while Fred went on to score with other partners. They were reunited in 1949 in "The Barkleys of Broadway" after Judy Garland, originally cast, dropped out.

Recently on a TV talk show, Ginger was asked whether she and Fred would ever dance together on screen again. She replied, "I'd like to."

The Astaire-Rogers movies: "Flying Down to Rio," '33; "The Gay Divorcée," '34; "Roberta," '35; "Top Hat," '35; "Follow the Fleet," '36; "Swing Time," '36; "Shall We Dance," '37; "Carefree," '38; "The Story of Vernon and Irene Castle," '39; and "The Barkleys of Broadway," '49.

On Staginess

(Continued from page 83)

faked railway car bursting into talk-song ("The Music Man," Warners, color, '62), something is wrong!

For all that is really being shown is a lot of aimless meandering about on a well-appointed sound stage, or a gang of grownups being well paid for letting the world see the egg on their faces. The fan hopelessly enamored of such stagey musical frolics may well expire from the joy of it all. Many of us will squirm and fidget from embarrassment for the performers. Moviegoers, rightly so, expect reality. Or at least the illusion of it. Virtually photographing even part of a stage play defeats the purpose of film.

Not all musical films are guilty of this. For instance, in the aforementioned "College" film, Virginia Mayo was allowed to do an enticing runway number. But this was photographed realistically in what really appeared to be a plush burlesque theater.

A vital point, that—for stage numbers performed, and plainly marked as stage numbers have long occupied a respectable place in filmicals. For these films, producers need good singers who can act or good actors who can (sometimes) sing.

"Torch Song" (MGM, color, '52) comes first to mind, mainly as the dramatic exposition of tough-but-tender stage star Jenny Stewart (Joan Crawford), whose song-and-dance specialities were logically confined to a rehearsal stage. Still vivid in recollection is Jenny's "Two-Faced Woman," which Joan sang and danced in black-face, aqua-sequined gown and

treacherously tall heels. And when gifted Joan as stunning Jenny, with no props other than a bare stage and spotlight, sang "You Won't Forget Me," she was telling the truth!

Parker Made History

Likewise, Eleanor Parker made movie history in the superlative Marjorie Lawrence biopic, "Interrupted Melody" (MGM, color, '55). So expert were Miss Parker's vocal mimings — even to throbbing throat muscles! — and enactments of arias from such as "Carmen," "Tristan and Isolde" and "Goetterdammerung" that we actually believed she did her own singing even though we knew Eileen Farrell had dubbed for her. Thankfully, the lovely Miss Parker was never required to burst into song (or dance) on any unlikely occasion.

Fine for drama, you say . . . but what of comedy?

You need look no farther than "West Point Story" (Warners, black-and-white, '50) to recall Doris Day's beautifully bouncy rehearsal- rendition of "Ten Thousand Sheep" or the spectacle of Jimmy Cagney, Virginia Mayo and Gene Nelson doing the delightfully low-brow "B-(apostrophe)-K-(no postrophe)-L-Y-N." Cagney, Mayo and Nelson did this as a staged number, on a stage, and with chorus boys logically in evidence. And they were superb! True, several of the stars, at one point, did sing "By the Wishing Rock" under real-looking moon, stars and trees. But they did it without the remarkable but unreal, often-jarring bombast of an

(Continued on page 87)



JOAN CRAWFORD goes through her "Two-Faced Woman" paces in "Torch Song." MGM had the soundtrack album.

Max Steiner: The Dean

In one of the West Coast-based Billy Barnes revues of a few seasons ago, the composer contributed a brightly satirical tune called "Where Was the Music (When You Told Me Goodbye)?" about the power of movie music to create the right mood.

Some of the lyrics went: "Miss Audrey Hepburn uses fiddles and drums/Without Hank Mancini, she's nothing but thumbs . . . Sophia Loren wouldn't set us on fire/Without 80 oboes, two harps and a choir . . . When Connie Stevens isn't acting too well/They add André Previn; she's Katharine Cornell!"

The man who has done the most over the years to make actors and scenes and pictures look and sound good is Max Steiner, generally accepted as The Dean of Filmusic. No film composer has done as much for background filmusic as Steiner—or done as much background filmusic, *period*.

Worked on Almost 300 Pics

Starting in 1929, Steiner has composed, orchestrated, conducted or musically directed almost 300 motion pictures, earning Academy Award nominations for 26 of them and picking up three Oscars ("The Informer," "Now, Voyager" and "Since You Went Away"). Incredibly, the work most consider his greatest, the long score for "Gone with the Wind," received a nomination but not the award, which went to Herbert Stothart who only *arranged* the Harburg and Arlen tunes for "The Wizard of Oz."

Born in Vienna in 1888, Steiner worked in England during his early manhood and came to America in 1914 where he spent the next 15 years conducting and orchestrating on Broadway. From there he went to Hollywood, where his first job was at RKO, orchestrating the score for "Rio Rita." His first complete movie score was for "Cimarron."

Although he received no credit on screen for the latter job, his music received such favorable comment that film companies soon were obliged to give their composers screen credit.

Becoming head of the music

department at RKO, Steiner scored Katharine Hepburn's first eight movies (including "Little Women," whose score was re-used for the much-later June Allyson version), and he was musical director on the early Astaire and Rogers vehicles. After scoring 111 films for RKO in slightly more than five years, Steiner joined David O. Selznick, where he did "A Star is Born," among others.

The bulk of Steiner's work, however, has been done at Warners, where he signed in the late '30s. There he scored, notably, "The Charge of the Light Brigade," "The Life of Emile Zola," scads of vintage Bette Davis pictures, "Casablanca," "Mildred Pierce," "City for Conquest," "Dust Be My Destiny," "My Reputation," "Saratoga Trunk," "Life with Father," "The Glass Menagerie," "Johnny Belinda," "The Treasure of the Sierra Madre," "Sergeant York," "Band of Angels," "The Big Sleep," "Caged," "So Big," "Deep Valley," "The Fountainhead," "The Adventures of Mark Twain," "Helen of Troy," "Marjorie Morningstar" and "A Summer Place."

Percy Faith's Columbia Records version of the main theme from "Summer Place" sold a couple of million records and started a new fad of instrumental music especially popular with teen-agers.

Filmusic 'Firsts'

According to biographers Harry Haun and George Rabor, Steiner also expanded from a Max Rabinowitch theme the "Symphonie Moderne" used in Warners' "Four Daughters," said to be probably the earliest example of filmusic being published as piano music.

"When Steiner re-used it in the sequel, 'Four Fives,'" his chroniclers stated, "he supplied a beginning and an end, and expanded it into a seven-minute tone poem. 'Symphonie Moderne' is the first filmusic to be performed as concert music."

Known for his skill at fitting appropriate musical sounds to visual images and action, plus an incredibly prolific gift for melody, Max Steiner's record in filmusic seems likely to remain unchallenged.

Paramount Music Rush

The scores and songs featured in several of Paramount Pictures' major films are being released by leading music publishing and recording companies and will be backed by massive music campaigns.

Heading the list is Paramount's roadshow musical, "Half a Sixpence," starring Tommy Steele, in its American premiere at New York's Criterion Theater. The soundtrack album was released by Victor. In addition, RCA has issued a single of Steele singing the title song and "If the Rain's Got to Fall." The music and lyrics were written by David Heneker. Dot Records has, in concurrent release, the instrumental version of the score performed by Count Basie and Orchestra.

'Up Junction' LP Due

A soundtrack album of music from "Up the Junction" is being released by Mercury Records, which also is issuing a single of the title song by Manfred Mann.

Two songs from the satiric comedy "The President's Analyst" are available on single recordings. "She's Ready to be Free," written by the Clear Light and Bobbie Robison, is sung by the Clear Light on Elektra Records. "Inner Manipulations," written by Barry McGuire and Paul Potash, was recorded by Barry McGuire for Dunhill.

The music from "Smashing Time," a mod comedy, was issued on LP by ABC Records, which also has released singles of the title song and "Waiting for My Friend," sung by Rita Tushingham and Lynn Redgrave. The music was composed by John Addison.

"Treasure of San Gennaro" will be represented with a soundtrack album and a single recording of the main title theme, both on Buddah Records. Armando Trovaioli composed the score.

Mancini's 'Darling Lili'

"Darling Lili, or Where Were You the Night You Said You Shot Down Baron von Richthofen?" goes into production this month starring Julie Andrews and Rock Hudson. The soundtrack album, featuring a score by Mancini, will be issued by RCA Victor. Also likely to be on RCA is the soundtrack album to the in-preparation musical

version of "Roman Holiday," with songs by the Sherman Brothers.

In addition to a soundtrack album of "Will Penny" (starring Charlton Heston and Joan Hackett) music on Dot Records, the film is represented by recordings of the song "Lonely Rider" by Don Cherry on Monument Records, Bill Goodwin and Sharon Roberts on MTA Records and Lonely Riders on MTA Records. A Dot single of the song, featuring Boots Brown and the Pflugelpipers, also is in release, as is the Corporation version on Command and Wally Richardson on Prestige.

Available on Dot

The song "Comes the Night" from Dirk Bogarde's "Sebastian" has been recorded by Jack Hansen for Marko Records and Anita Harris for Columbia. In addition, a Dot single by Jimmy A. Hassell and a soundtrack album, also on Dot, are available.



"WILL PENNY": Charlton Heston and Joan Hackett co-star in the current Paramount Western, the score (by David Raksin) from which is getting a big push. Dot has the soundtrack package.

Three for Two

NEW YORK—Gary Geld and Peter Udell have just done the scores and songs for three films: "Caine," with Burt Reynolds; "The Pied Piper," a children's musical; and "The Man Who Shot Billy the Kid."

Special Movie Issue

Consultant: The Music
Agency Ltd. (T.M.A.)

'Wolf' & 'Bear' Caught In Hollywood Gold Rush

Wolfe Gilbert had already hit a high note as a songwriter when a new kind of musical entertainment burst upon the film scene.

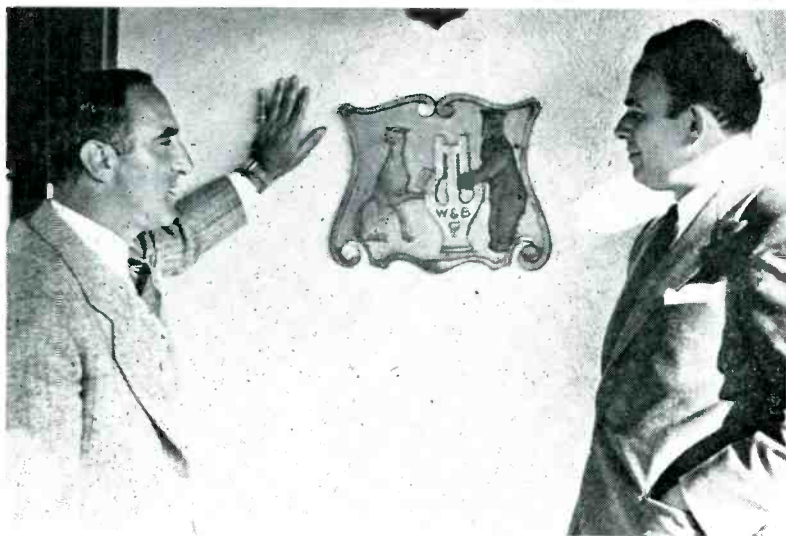
In 1929 Wolfe's "Ramona," written with Mable Wayne, was one of the first major songs linked with the movies and was launched in a grand exploitation which heralded the colossal promotional patterns of future film music.

In 1928, "Ramona" was introduced via a transcontinental broadcast originating from Joseph Schenk's West Coast home. With Dolores Del Rio singing "Ramona" from Hollywood and Maestro Paul Whiteman picking up the beat from New York, this broadcast was certainly one of the most unique plug efforts of the era. "Ramona" was received with great enthusiasm by the public.

When Gilbert later journeyed to Hollywood in '29 with his writing partner, Abel Baer,

lywood early in May, 1929, and were greeted at the station by the Fox publicity staff. We were presented to Winfield R. Sheehan, popularly known as Winnie, supervising head of the studios, [who] said, 'Boys, we haven't any fit place for you to work in just now. This song craze has upset things a bit. I think the best thing for you to do for the next three or four weeks is to play golf. The Rancho Golf Club is next door. Get yourselves a membership. In the meantime, I'll see about building a place for you.'

"Soon, a plaster artist took over and commenced to model in clay a crest consisting of a wolf and a bear, to symbolize us. When the bungalow was ready for occupancy . . . a Chickering grand piano had been installed. At the same time, they had built a bungalow similar to ours for Will Rogers. The great man, with his typical sense of humor on the opening day, hung his



Wolfe Gilbert, Abel Baer

the two sparked more action in the film music arena. Together, Gilbert and Baer wrote such songs as "My Mother's Eyes," "I Miss My Swiss," "Lucky Lindy" and "Don't Wake Me, Let Me Dream." Some of Gilbert's other major credits, of course, "Waiting for the Robert E. Lee," "Jeannine," "I Dream of Lilac Time," "Down Yonder," "Take Me To That Swanee Shore," while Baer has clicked with "June Night," "There Are Such Things," "Mamma Loves Papa," etc.

Gilbert and Baer were there when the big gold rush began, and their reactions are indicated in the following excerpts from Gilbert's book, "Without Rhyme or Reason."

"Abel and I arrived in Hol-

drawers and sweat shirt on the chandelier.

"On the lot, at that time, was Mahonri Young, the famous sculptor, who was drawing \$1500 a week to supervise historical pictures. When he saw the plaster crest of the 'Wolf' and the 'Bear,' he was fit to be tied. 'It is just a caricature! I'll make you a new one.' And so, the great Mahonri Young presented us with a beautiful bit of sculpture. It took him about two weeks to complete it, which meant that at his salary of \$1500 a week, our coat of arms had cost Fox \$3000! A new high for song writers. Baer and I still continued playing golf.

(Continued on page 91)

The Universal Picture



While not in a league with, say, MGM, when its film musical score is tallied up, Universal Pictures has produced many notable tune-fests. In the '30s the company clicked with (at top, left) "Showboat," co-starring Allan Jones (Jack's dad) and Irene Dunne; and "Three Smart Girls," with Barbara Reed, Nan Grey (now Mrs. Frankie Laine), Charles Winninger and a teen-age soprano newcomer named Deanna Durbin who was to become the studio's salvation. In the early '40s, Donald O'Connor provided many bread-and-butter musicals, like the two represented next: from left, "Chip Off the Old Block," with Ann Blyth and O'Connor's frequent dancer-comedienne partner, Peggy Ryan; and "This is the Life," with the gifted and mysterious Susanna Foster who quit her promising career cold just as she was entering her twenties. (Miss Foster had one of the loveliest coloraturas the screen has ever presented, and was a great loss.) The Andrews Sisters, shown guesting in "Follow the Boys," appeared in many films for the studio, mostly Bs which nevertheless gave the trio plenty of opportunity to sport its unsurpassed vocal personality. "One Touch of Venus" was a late '40s adaptation of the Broadway musical that found Robert Walker enjoying Ava Gardner at the peak of her beauty. In the '50s, one of Universal's biggest successes was "The Glenn Miller Story," starring June Allyson and James Stewart. In the '60s: "Thoroughly Modern Millie," with James Fox and Julie Andrews. Coming soon: "Sweet Charity," starring Shirley MacLaine.

'Produced by Joe Pasternak...'

Still Means Happy Audiences



Joe Pasternak

When producer Joe Pasternak left Universal Pictures after several years to join MGM in 1941, his main claim to fame was as the man who made Deanna Durbin's biggest hits. Which was a pretty good claim in those days, since Deanna, a Canadian-born adolescent discovered by Pasternak, single-handedly—with a pleasant soprano, a dazzling smile and an intelligently natural acting style—had rescued a near-bankrupt Universal.

With Deanna, now retired 20 years and living in France, Pasternak had scored with "Three Smart Girls," "One

Hundred Men and a Girl," "Mad About Music," "That Certain Age," "First Love," "Three Smart Girls Grow Up," "It's a Date," "Spring Parade," "Nice Girl?" and "It Started With Eve." A frequent favorite director of the early years was Henry Koster.

Pasternak also had done several Marlene Dietrich films, including "Seven Sinners," "Flame of New Orleans" and the classic "Destry Rides Again," the latter with Marlene seeing what the boys in the back room would have to the tune of a revitalized career.

Advocate of Youth

His success, however, has always been primarily with "young" entertainments (at Universal, he had furthered the career of another youthful soprano, Gloria Jean), mostly in the musical category. It was no different at Metro.

Greatly responsible there for the success in films of Mario Lanza, José Iturbi, Kathryn Grayson, Connie Francis,

Jane Powell, Lauritz Melchior and Elizabeth Taylor, Pasternak produced many enjoyable "escapist" pictures with such as Judy Garland, June Allyson, Jeanette MacDonald, Carmen Miranda, Cyd Charisse, Betty Garrett, Lana Turner, Debbie Reynolds, Lena Horne, Shirley MacLaine, Martha Raye, Margaret O'Brien, Doris Day, Ann Blyth, Ann Miller, Natalie Wood, Dolores Gray, Vivian Blaine, Gloria de Haven and Ann-Margret.

Not to mention Robert Taylor, Rod Taylor, Walter Pidgeon, Robert Walker, Vic Damone, Jimmy Durante, Gene Kelly, Van Heflin, Van Johnson, Peter Lawford, Ricardo Montalban, Sammy Davis Jr., Tony Martin, Wallace Berry, George Murphy, Robert Preston, Danny Thomas, Frank Sinatra, Dean Martin, David Niven, Glenn Ford and Elvis Presley.

Among Pasternak's MGM productions: "Seven Sweethearts," "Presenting Lily Mars," "Thousands Cheer," "Two Girls and a Sailor," "Music for Millions," "Anchors Aweigh," "Two Sisters from Boston," "Her Highness and the Bellboy," "Holiday in Mexico," "Thrill of a Romance," "Unfinished Dance," "This Time for Keeps," "Three Daring Daughters," "The Kissing Bandit," "That Midnight Kiss," "On an Island with You," "Luxury Liner," "Big City," "A Date with Judy," "In the Good Old Summertime," "Nancy Goes to Rio," "The Duchess of Idaho," "Summer Stock" and "The Toast of New Orleans."

Also, "The Great Caruso," "Rich, Young and Pretty," "Skirts Ahoy," "The Merry Widow," "Because You're Mine," "Small Town Girl," "Easy to Love," "The Student Prince," "Athena," "Hit the Deck," "Love Me or Leave Me," "Meet Me in Las Vegas," "The Opposite Sex," "Ten Thousand Bedrooms," "Where the Boys Are," "Jumbo," "Looking for Love," "Girl Happy," "Made in Paris" and "Spinout."

Many of Pasternak's films were shown not long ago in a tribute to the producer presented by Film Curator Raymond Rohauer and the Gallery of Modern Art in Manhattan.

At MGM 25 Years

At Metro 25 years, Pasternak

moved over to 20th Century-Fox recently to produce a film called "The Sweet Ride" (to be followed by "The Girls" and "Guitar City").

Relating to his formula of emphasizing youth in his films, Pasternak had this to say about his new assignment at Fox: "When the opportunity came to me to join Richard D. Zanuck, executive vice-president in charge of production at 20th Century-Fox, I was a happy man. In 'The Sweet Ride' we have a young story, written and directed by young men and using many young and wonderful youngsters from the New Talent School at the studio."

Dusty Springfield sings the title song.

Pasternak came to the United States from Hungary over 40 years ago—a penniless immigrant without a trade. Only seven years later—through a combination of hard work, determination and wise application of creative talent—he had become an associate producer of motion pictures. The Pasternak saga has continued to spiral ever since.

Born Sept. 19, 1901, in Szilagy-Somlyo, Hungary, Joseph Herman Pasternak completed high school there, then decided to leave for America. His imagination had been fired by his reading of American history,

(Continued on page 88)

Staginess

(Continued from page 84)

Ethel Merman (see "Call Me Madam," 20th Century-Fox, color, '51) or of a Robert Preston in "The Music Man," both recreating celebrated theater roles. (Regardless, the latter film was the first movie musical to sell to TV for a million-dollar figure.)

In "Gentlemen Prefer Blondes" (20th-Fox, color, '53), which came from the stage, Marilyn Monroe and Jane Russell completely captivated at least one viewer with their night club routine, "Little Girl from Little Rock." And Marilyn quite stole the show for that same viewer with her truly high-class night club rendition of "Diamonds Are a Girl's Best Friend." And even "When Love Goes Wrong," though sung at a Paris sidewalk café, got off the ground with verve when Marilyn and Jane did it as a duet. Even when they danced out their lament in slow, sensuous manner, it played well on screen. Only when café patrons and street urchins got into the act did the going get sticky—just as it had gotten sticky reels earlier, when ship passengers swooped in and out of state-

rooms and up and down corridors like so many (attractive) vampire bats sans wings.

"Torch Song," "Interrupted Melody" and, for the most part, "West Point Story," all examples of original film excursions in the staging of musical numbers, are but a few of the valid examples of intelligent integration of song-and-dance in films. These elements were smoothly worked into the films as a whole, and were kept in their logical place—on a theater stage. The viewer always knew that these were staged numbers and that no one (no matter how harmlessly) was insulting his intelligence by claiming otherwise.

This is not true in awkward transplants from stage to screen. Nearly all of the numbers from the admittedly charming book of "Music Man," for example, keep coming to mind as the most glaring offenders.

One can anticipate the anguished outcries:

"But it was *great* on the stage!" (which is true).

Or:

"If we can't do it like 'they' did it on stage, we may as well forget it."

Perhaps that, in itself, is the solution.



MARIO LANZA and ANN BLYTH were a hit together in "The Great Caruso," 1951 biography of the great tenor and the late Lanza's best film vehicle. (RCA has his recordings.)

From 'Frankie!' to Frank — A Man and His Filmusic

By ALVIN H. MARILL

Frank Sinatra, today's most popular entertainer and in movie musicals almost 30 years, entered them—like Bing Crosby—on the coattails of his boss.

In 1940, the Tommy Dorsey aggregation did something called "Las Vegas Nights," in which Frank sang "I'll Never Smile Again," already an established Dorsey hit. This led TD and group to "Ship Ahoy," which had a bigger budget and Eleanor Powell and Red Skelton. Frank was given such goodies to do as "Poor You," "The Last Call for Love" and "I'll Take Tallulah."

By 1942, Frank had left the Dorsey Orchestra and had become "Frankie!!!!!"

After popping up in an opus called "Reveille with Beverly," in which he sang "Night and Day" (already a standard), Frank was approached by RKO Pictures, offered a long-term contract and *starred* in his "first" movie. In "Higher and Higher," Sinatra introduced two excellent songs: "I Couldn't Sleep a Wink Last Night" and "A Lovely Way to Spend an Evening," both from the Jimmy McHugh and Harold Adamson songbook. He won no laurels for his acting in those days, however.

Undeterred, Frank did another glossy RKO musical, "Step Live-ly," which boasted a Sammy Cahn and Jule Styne score. Sinatra next did a short on racial tolerance, entitled "The House I Live In," and sang the title song. The film won a special Academy Award that year. Then Frank moved over to MGM, where the *big* musicals were, for the imaginative "Anchors Aweigh" in 1945. He sang "I Fall in Love Too Easily," among others. For the rest of the picture, he shadowed his buddy, Gene Kelly, while Kelly tried to line him up with a girl. Whatever the Kelly secret was, Sinatra certainly learned it!

Sinatra's next was one of MGM's minor musicals, "It Happened in Brooklyn," with Kathryn Grayson, Peter Lawford and Jimmy Durante, which did give Frank the chance to introduce the Sammy Cahn/Jule Styne song, "Time After Time," among several nifties. Then, in one of the all-time film extravaganzas, Frank made his famed appearance in the finale of the not overly accurate musical biography of Jerome Kern, "Till the Clouds Roll By." Can any cinema buff ever forget Sinatra, all in white, on a white pedestal against a white backdrop, reaching for the clouds

and singing "O' Man River"?

After bouncing back to RKO for a non-singing part as a priest in "The Miracle of the Bells," Frank was cast in "The Kissing Bandit" with Kathryn Grayson (for the third time). He introduced such as "Senorita" and "If I Steal a Little Kiss." But Sinatra as Zorro?

MGM next put him in a turn-of-the-century musical called "Take Me Out to the Ball Game" with Esther Williams, Gene Kelly and Betty Garrett and a score by Roger Edens, Betty Comden and Adolph Green. This was better. Frank's big song was "The Right Girl for Me."

Sinatra's initial film career as a star virtually ended, though, on a high note, with his final MGM musical, the brilliant "On the Town," again with Gene Kelly (for the third time) and Betty Garrett.

Various troubles, since well-publicized, were then plaguing Frank, and his film career had sunk to the likes of "Double Dynamite," with Jane Russell and Groucho Marx. In it, Frank duetted "Kisses and Tears" with Miss Russell. The film was hidden in an RKO vault for nearly three years before the company released it. Meanwhile, Frank had done one final



Frank Sinatra in "The Joker is Wild," film about Joe E. Lewis containing the 1957 Academy Award-winning song, "All the Way."

movie—"Meet Danny Wilson," as a character allegedly based on himself. The half dozen songs he sang were standards.

His second assault on films began in 1953 with, of course, "From Here to Eternity," winning the Academy Award for his performance as Maggio and paving the way for many more non-musical movies. Soon afterward, he sang "Three Coins in the Fountain" over the credits of that film. The song won the

(Continued on page 89)

Pasternak

(Continued from page 87)

particularly the story of Abraham Lincoln.

In 1921 he landed in Philadelphia, where his uncle found him a job punching holes in leather belts. Earning \$11.50 the first week, he felt rich. He saved his money. It wasn't long before he worked up to \$18.50. But reflecting it had taken his uncle 16 years to earn \$22.50 a week in the same factory, he went to New York looking for another job. He found one as bus boy in a Sixth Avenue cafeteria at \$12 a week.

Little by little, the movies got into his blood. Following his urge to be an actor, he went to a dramatic school for two-and-a-half months. That cost all his savings, \$150, and all he got out of it was a diploma. When he presented his engraved certificate to the doorman of the Paramount Studio on Long Island, at the same time revealing his cafeteria

background, he was advised that the best way to get "upstairs" was through the kitchen.

Thus it came about that the dramatic school actor found himself for six months in the role of a dishwasher. Then he was made a waiter. Stars tipped him so handsomely that his weekly earnings ran to \$80.

But Joe still yearned to be an actor. Director Allan Dwan then put him into the part of a young soldier in the Foreign Legion. At the end of one day, Joe was tersely informed that he had absolutely no talent for acting.

However, when another film opportunity presented itself, the ex-actor took it. Although it meant sacrificing \$64 a week, he accepted the position of fourth assistant director with Allan Dwan at \$16. Pasternak was on his way. Within two years, he became first assistant director and drew \$75.

His first individual enterprise was the writing and directing of a two-real comedy, "Help Yourself." Director Wes-

ley Ruggles saw it and took Pasternak to Universal as assistant director. In 1928, studio head Carl Laemmle proposed that he go to Europe as associate producer. Pasternak made but one condition—that he go in the finest suite obtainable.

The one-time immigrant had come to this country crowded into a single steerage cabin. He vowed he never would go back to Europe unless he went in luxury.

Deanna Was Waiting

Planning to be on the other side for only a few months, Pasternak remained eight years producing a number of successful pictures. When he returned in 1936, Deanna Durbin was waiting to be discovered.

Pasternak was married to actress Dorothy Darrell in 1942. They have three very musically inclined boys, Michael (also known as the disk jockey Le Président Rosko of Radio Luxemburg), Jeffrey (a singer

(Continued on page 89)



ESTHER WILLIAMS strikes a characteristic pose with Ricardo Montalban in a scene from one of her many successful film aquacades, "On an Island with You."

Spectacular Soundtrack Line - Up — Dot's Got It!



Tommy Steele, star of "Half a Sixpence," congratulates Count Basie on his recording of the score from the new Paramount film which Dot releases.

Sinatra

(Continued from page 88)

Oscar for 1954.

Frank was then cast with Doris Day in the remake of the old John Garfield movie, "Four Daughters," except that one daughter was eliminated and the title was changed (at the last minute) to "Young at Heart" to cash in on the recent Sinatra record hit. Frank sang a couple of songs in the film; "Young at Heart" was not one of them. The same year ('55), there was a good light Sinatra film, "The Tender Trap," which had but one song, the title tune by Sammy Cahn and Jimmy Van Heusen. After that one, Sinatra was miscast as Nathan Detroit in "Guys and Dolls," in which Brando got to do most of the singing.

"High Society" in 1956 had him opposite Bing Crosby and Grace Kelly. It was a pleasant musical remake of "The Philadelphia Story," with a score by Cole Porter. Sinatra sang "You're Sensational" (to Grace Kelly), "Who Wants To Be a Millionaire" with Celeste Holm), "Mind If I Make Love To You" (to Grace Kelly), "Well Did Ya Evah" (with Bing).

Sinatra's next was due to be "Carousel," but he left the Maine location in a dispute over the way Billy Bigelow should be played. He then did the life of Joe E. Lewis, "The Joker is Wild," singing the memorable "All the Way," which won the Academy Award that year, and other standards.

'Joey' Gave Top Songs

"Pal Joey" provided Frank with his best portfolio of songs, even though they were all established hits from various Rodgers and Hart musicals of the past.

Sinatra was a Parisian lawyer in "Can Can," which was nearly as unlikely as Sinatra as an American cowboy in the

In close alignment with the streamlined Paramount Pictures Music Operations division, under the direction of VP Arnold D. Burk, who also serves as President of Dot Records, Richard H. Peirce, Vice-President and General Manager of Dot, continues to build the firm's "new image" with an impressive list of current and upcoming soundtrack LPs.

Heartened by the response to earlier soundtrack LP, "Barefoot in the Park," with music by Neil Hefti, Dot's marketing

earlier "Johnny Concho." The filmed version of the Broadway musical did provide Frank with much vintage Cole Porter, though not necessarily from the original "Can Can."

"A Hole in the Head" was next, and Frank sang the Oscar-winning "High Hopes" plus "All My Tomorrows," both by Cahn and Van Heusen, as has been everything else he has sung in films since.

The only other times Sinatra sang in films during the era were over the credits in a strange Western called "They Came to Cordura" and on a jukebox in a bar scene in "Advice and Consent." Both were title songs.

Frank's sole musical since has been 1964's "Robin and the Seven Hoods," with an original Cahn/Van Heusen score. Although the film gave Sinatra one of his great numbers, "My Kind of Town," the best song in the score, "I Like to Lead When I Dance," was apparently eliminated prior to release (although it does appear on the Reprise Records soundtrack album). That's Hollywood for you.

And Sinatra.

Pasternak Story

(Continued from page 88)

on Original Sound Records) and Peter (known as Peter Courtney as a singer on Viva Records). Pasternak père has written two books, his autobiography, "Easy the Hard Way," and a cook book, "Cooking with Love and Paprika." He also has produced several Academy Awards shows on TV.

But it is as a move producer that Joe Pasternak has played his major career role. His films are almost always light, happy pictures, and Pasternak audiences almost always go away feeling just that way.

division is placing emphasis on new approaches to soundtrack-consumer exposure.

Currently in hefty sales orbit are "Mission: Impossible" and Warners Brothers' "Cool Hand Luke," both soundtracks composed by Oscar nominee and dual Grammy winner Lalo Schifrin. Schifrin recently signed a multiple deal with Paramount also calling for his services as a Dot recording artist.

Headlining the "new year's" activity are Count Basie's rendition of "Music From Half a Sixpence," Paramount musical-roadshow blockbuster; Western "Will Penny," Charlton Heston-Joan Hackett starrer with a track by "Laura" composer David Raksin; and "Sebastian," a British thriller with jazz-oriented, electronic music by Jerry Goldsmith.

Upcoming later in the year is a spectacular release of soundtrack LPs including "Blue," an action-packed western starring Terence Stamp, with music composed by Manos Hadjidakis of "Never on Sunday" fame; "No Way To Treat a Lady," presenting Rod Steiger in a multi-role with score by Stanley Myers. Debuting on the track is Acta



DOT'S GOT IT! Flanked by Richard H. Peirce, Dot Records VP and General Manager, William R. Stinson, Executive VP, Paramount Pictures Music Publishing Companies, and Arnold D. Burk, VP Paramount Pictures Corporation, Music Operations, also Dot's President, Oscar contender-dual Grammy winner Lalo Schifrin pens multiple deal with firms.

Records' million sellers, the American Breed, singing "A Quiet Place"; and another Neil Simon comedy hit, "The Odd Couple," again utilizing Neil Hefti and starring Jack Lemmon and Walter Matthau.

Also available to Dot are the original scores from the much-talked-about "Rosemary's Baby," a Mia Farrow starrer with music (Continued on page 90)

Paul Francis Webster

Busby Berkeley

The Filmusical Master Builder

His Direction Pioneered the Genre At Warners in the '30s

What director David Wark Griffith was to the birth of the motion picture medium, dance director Busby Berkeley was to the filmusical genre — truly “The Master Builder of the American Musical Film.”

It was Berkeley, now in his 70s and retired and living in Palm Desert, Calif., who in the early 1930s began his revolution of the musical movie and re-glorified the American girl.

As Raymond Rohauer, Film Curator and Program Director of New York's Gallery of Modern Art (where retrospective showings of Berkeley's old Warner Brothers films were offered a couple of years ago), put it: “. . . it was Berkeley who first recognized and established that there is a great difference in staging for the theater and staging for the screen—it's a different technique entirely. Mr. Berkeley realized this—that the only way he had of creating and presenting his creations to the public was through that ‘one eye of the camera’—nothing else. Dance directors of today . . . never create with the camera in mind.”

Berkeley also had girls on his mind, usually hundreds of them, marching, swimming, tapping, waltzing, playing pianos and violins and forming the fantastic kaleidoscopic patterns that inspired today's skimpy June Taylor Dancers.

‘Still Great Fun’: Time

During his Gallery tribute, Time magazine noted that his productions, taken singly, were “still great fun and some of his stars — Ruby Keeler, Dick Powell, Dolores Del Rio, Joan Blondell—are a continuing delight.” Because of the preposterous concepts, execution and elaborateness of his 30-year-old production numbers, Berkeley also was referred to then as “The King of Camp”—a term he said he didn't understand.

As much as anyone else in the industry, Berkeley helped create for a Depression-lean audience the never-land, untouchable mystique of the silver screen that helped this period become the peak of the so-

called “Golden Age of the Movies.”

In his '30s heyday at Warners, Berkeley films produced many of the hit songs as well, such as “Lullabye of Broadway,” “September in the Rain,” “By a Waterfall,” “The Lady in Red,” “We're in the Money,” “The Shadow Waltz,” “42nd Street,” “Shuffle Off to Buffalo,” “Remember My Forgotten Man,” “I Only Have Eyes for You,” etc.

“42nd Street” was his first Warners musical (although he had worked on such as “Kiki,” Mary Pickford's only musical, and Eddie Cantor's “Roman Scandals” and “Whoopee” for Samuel Goldwyn, where Betty Grable, Paulette Goddard and Lucille Ball were early Berkeley Girls). It brought filmusicals back to public favor after they had been thought to be that familiar 1930s screen commodity, “boxoffice poison.” As John Springer reported in his book, “All Talking! All Singing! All Dancing!”, the Warner studios “had created many firsts in the musical movie world. They had started movies singing in the first place with Vitaphone and Jolson's paean to his ‘Mammy’ [1927's “The Jazz Singer”]. The first movie operetta, ‘The Desert Song,’ came from Warners. So did the first color musicals (‘On with the Show’ and ‘Gold Diggers of Broadway’), and one of the first all-star revues. But musical movies had become a thing of the past, and even Warners didn't make them anymore.”

Before long, not only were Powell & Keeler singing “By a waterfall I'm calling you hoo hoo hoo,” but over at MGM studios [Jeanette] MacDonald & [Nelson] Eddy were up on their hilltop singing “When I'm calling you hoo hoo hoo.” The musical boo hoo hoo hoo was on.

Berkeley Big Ones

The Berkeley big ones, along with “42nd Street,” were “Gold Diggers of 1933,” “Footlight Parade,” “Dames,” “In Caliente,” “Wonder Bar,” “Fashions of 1934,” “Gold Diggers in Paris,” “Gold Diggers of 1937,”

Lena & Her Broadway Rhythm



Songstress Lena Horne, a staple, pinned-to-a-pillar specialty act of MGM musicals during the '40s and '50s, who too rarely got to act a real part (as in MGM's “Cabin in the Sky” and Fox' “Stormy Weather”), gets around in a number here from 1944's “Broadway Rhythm” at Metro.

“Varsity Show” and “Gold Diggers of 1935,” which featured Berkeley's own favorite production number, the Oscar-winning Best Song by Harry Warren and Al Dubin, “Lullabye of Broadway.”

A Berkeley biographer, Robert C. Roman, has described his own preferred Berkeley number: “The ‘I Only Have Eyes for You’ sequence from ‘Dames’ . . . [Dick] Powell never sang better and Ruby Keeler never looked lovelier as the two lovers who meet in front of a movie theater, take a subway ride and fall asleep (the hero dreaming of his girl's face, magnified and duplicated in various ways) and end up at the subway yards in the Bronx. The machinations of the Berkeley mind, aided by the labors of the Warner Brothers stage technicians, resulted in an enormously appealing number.”

In '36 Berkeley was guest of honor at the First Annual Dinner Dance Directors Section of the Academy of Motion Picture Arts and Sciences and presented with a plaque for his pioneering and contributions to the movie musical, signed by the leading choreographers of the day. He was nominated for several Oscars during this time.

Berkeley moved over to MGM in '39, where he did much creditable work but usually without full director's credit and with less glory than he had enjoyed during his Warners period. (He also was employed at other studios, like Fox where he did “The Gang's All Here” and RKO where he did “Two Tickets to Broadway.”) At Metro he worked, notably, on “Broadway Serenade,” “Ziegfeld Girl,”

“Born to Sing,” “For Me and My Gal,” “Take Me Out to the Ball Game,” “Two Weeks with Love,” “Small Town Girl,” “Million Dollar Mermaid,” “Easy to Love,” “Rose Marie” and “Jumbo.” He worked at Warners again in the mid-'40s on “Cinderella Jones.”

Berkeley, born William Berkeley Enos to a Los Angeles theatrical family, was initially an actor who graduated to a successful directing career in the theater. Hollywood then called him. According to Time: “He had the flamboyance of a carnival barker, the energy of a master sergeant, the ingenuity of a grease monkey and the nerve of a three-card monte dealer.” He also probably had greater visual flair than any other director in the history of the movie musical.

Or, as Ginger Rogers put it: “I worked with Busby Berkeley on two Warner Brothers musicals, ‘42nd Street’ and ‘Gold Diggers of 1933.’ It was a wonderful experience. He is a most unusual creator and director of production numbers—his imagination is without equal!”

Lately, there has even been talk of a “Gold Diggers of 1969”!

Dot Product

(Continued from page 89)

by Christopher Komeda; Martin Ritt's “The Brotherhood” with another score by the prolific Lalo Schifrin; a musical version of “Roman Holiday” with original songs by the Academy Award winning Sherman Brothers; and the widely publicized “Barbarella” track composed by Michel Magne.

Composer Miklos Rozsa

Father of The Soundtrack Album

If the prolific composer Max Steiner can be called The Father of Filmusic, three-time Oscar winner Miklos Rozsa, with little objection from fact, can probably be called The Father of the Soundtrack Album.

Rozsa's 1942 score for "Jungle Book" (which earned him an Academy Award nomination) was issued on a 28-minute recording by RCA Victor with a narration by the star, Sabu, and is said to be the first commercial recording of a United States film score.

There have been many more Rozsa albums.

Born in 1907 in Budapest but German-educated, Rozsa knew success in Europe as a composer before turning to films with his score for the British

production, "Knight without Armor," starring Marlene Dietrich. Rozsa stayed on with producer Alexander Korda for several films after this, becoming Musical Director for Korda's London Film Productions.

His scores during this period included, notably, "The Four Feathers" and "The Thief of Bagdad," which was started in England but completed here in 1940 because of the war. It won Rozsa his first Oscar nomination.

Some of '40s' Top Scores

Rozsa stayed in the United States to produce some of the 1940s' most exciting and honored background scores.

Including — besides the al-

(Continued on page 92)

Jeanette and Nelson in Maytime



One of the most popular vehicles for Jeanette MacDonald and Nelson Eddy, MGM's Queen and King of 1930s operettas, was "Maytime," pictured above.

Wolf Bear

(Continued from page 86)

"Finally, Mr. Sheehan phoned us through the person of Albert Lewis, a producer of both stage and screen, to tell us we were to write the songs for Georgie Jessel's new picture."

When Gilbert asked to see the screenplay to get an idea what kind of songs would be best suited for the story, Lewis replied: "You wrote 'My Mother's Eyes' and you know Jessel. Just write some songs to fit him."

4 Star Meditates Maharishi Movie

"The Great Sage," feature documentary pegged on Maharishi Mahesh Yogi, will be financed by Four Star Productions.

Latter company is a four-way partnership of jazz flutist Paul Horn, Earl Barton, Bud Cole and Alan Waite. Executive producer is Gene Corman. Horn will score, Barton direct in deal negotiated on behalf of Maharishi Mahesh by Jay L. Cooper.

Prolific Michel Legrand

A record for prolificacy may have been set this past year by French composer-arranger-conductor-pianist-singer Michel Legrand, who during his recent stay in Hollywood completed scores for five major American films, an "underground" feature picture for independent producer Juleen Compton; an industrial film for the Philco Corporation and "The Young Girls of Rochefort," a sequel to his "The Umbrellas of Cherbourg."

The five Hollywood films written, scored and conducted by Legrand: "How to Save a Marriage—and Ruin Your Life" (Columbia); "A Matter of Innocence" (Universal); "Sweet November" (Warner Bros.-Seven Arts); "Thomas Crown and Company" (United Artists) and "Ice Station Zebra" (MGM). In addition, Legrand has recorded soundtrack albums of four of the pictures; jazz piano and orchestral records for MGM; two singles and an extended play disk on which he sings four of his new songs in French for release by Philips in France.

Legrand has also set up his

own publishing firms here with his manager Nat Shapiro as an adjunct to his French company, Productions Michel Legrand in Paris. Shapiro and Legrand are also launching a joint film, theater and record producing venture, plans for which will be announced shortly.

'Psych - Out' To Tower

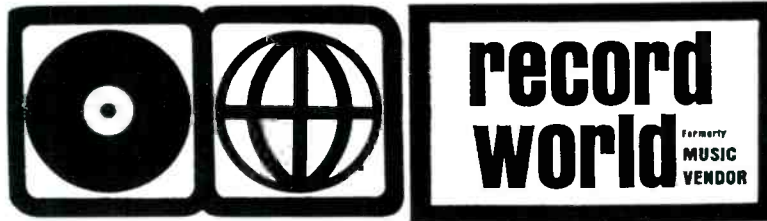
The soundtrack from the Dick Clark production "Psych-Out" has been set for release at the end of March by Tower Records.

The American International film stars Susan Strasberg and Dean Stockwell. Featured are the Strawberry Alarm Clock and the Seeds. Both groups perform on the album.

Original music and adaptation are by Ronald Stein. Film opens in San Francisco this week.

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Sweetheart of the '30s

Still Makes News in the '60s

Margaret O'Brien, Peggy Ann Garner and Natalie Wood were fine; so were Jane Withers and Virginia Weidler; and even Elizabeth Taylor was a child once, in films. But the undisputed child star of all time was that curly-topped tapper, Shirley Temple.

Shirley was born in Santa Monica, Calif., on April 23, 1928, coincidentally just as sound films were coming into being. She was the daughter of George F. Temple, a banker, and Gertrude Temple. They encouraged the gift for rhythm which revealed itself when she was two. Enrolled in dancing school merely as educational routine, she was discovered by a talent scout at her third lesson, and with her pudgy, dimpled assurance was soon convincing a depressed nation that prosperity was—to use one of her own film titles—"Just Around the Corner."

Although in films two years already, in 1934 she won a screen test over 150 competitors for a role in "Stand Up and Cheer," singing the well-remembered "Baby, Take a Bow." A few pictures later she starred in her own film with that song for a title.

Following Shirley's appearance in '34's "Little Miss Marker," she was officially elected the number one boxoffice champion of the country by the exhibitors of America, and held this record for four straight years, making almost 20 pictures between 1935 and 1940. Shirley became a Kentucky colonel, as well as Colonel of six other states; saw mothers curl and bleach their children's hair to be like her; was showered with thousands of dolls, international honors, awards, records and in

Milestone



RITA HAYWORTH with Eve Arden in a scene from 1943's "Cover Girl," Columbia film which many say heralded the rebirth of the American movie musical. Gene Kelly co-starred.

1934 a special Academy Award—winning many of these laurels before she could read.

She also successfully overcame kidnapping threats and rumors that she was a midget.

When her film career ended in the late '40s, Shirley contented herself with being Mrs. Charles Black and raising her own little ones. Several years later she returned to performing for a couple of seasons as hostess and occasional star of a TV fairy tale hour. One of her best video exposures, however, was as guest star on an hour-long tribute given her on the Mitch Miller sing-along. Her records are still being reissued, and she continues to be grist for the mimics' mill, was notably well spoofed by Carol Burnett in her Broadway musical about 1930s moviemaking, "Fade Out—Fade In." Shirley also obviously was the subject of another, even more recent New York stage satire, off-Broadway's "Curly McDimple," from which Capitol Records has brought out a single.

Of her 60 or so short subjects and feature films for theaters, the best of them made at the Fox studios, Shirley's favorite is "Wee Willie Winkie."

Other Favorite Films

But, aside from the vehicles already mentioned, there are advocates for "Curly Top," "The Littlest Rebel," "Capt. January," "Poor Little Rich Girl," "Heidi," "Dimples," "Little Miss Broadway," "Rebecca of Sunnybrook Farm," "Susannah of the Mounties," "The Little Princess" and "The Blue Bird." Not all featured Arthur Treacher.

It was 1934's "Bright Eyes" in which Shirley sang the song that would forever be identified with her: "On the Good Ship Lollipop." It has been revived of late (by RCA Victor Records' songstress Lana Cantrell, for one, some even reading psychedelic undertones in the lyric), perhaps in honor of Mrs. Black's recently thwarted political ambition.

But shed no more tears for little Shirley. It is well known that, aided by sagacious parents, she saved her money.

New Auric Score

French composer Georges Auric will create an original score for the motion picture "Therese et Isabelle," announces Radley Metzger, producer-director of the Audubon Films release.

Father of Soundtrack

(Continued from page 91)

ready cited "Jungle Book"—"That Hamilton Woman"; "Lydia"; "Sundown" (receiving two Academy nominations for the last two in the same year, 1941); "Jacare"; "Five Graves to Cairo"; "Sahara"; "So Proudly We Hail"; "The Woman of the Town"; "Double Indemnity" (for the last pair, again two Oscar nominations in the same year, 1944); "The Hour Before the Dawn"; "Dark Waters"; "The Man in Half-Moon Street"; "A Song to Remember" (with Morris Stoloff); "The Lost Week-end"; "Spellbound" (this time, three nominations in the same year, 1945, for the last three pictures mentioned, and this time a win—for "Spellbound," probably his best known work and published by Chappell in a concert version); "The Strange Love of Martha Ivers"; "The Killers" (a 1946 Oscar nomination for this); "The Red House"; "The Macomber Affair"; "Desert Fury"; "Brute Force"; "The Other Love"; "A Double Life" (another Oscar for this 1947 score); "The Naked City" (with Frank Skinner); "Secret Beyond the Door"; "A Woman's Vengeance"; "Kiss the Blood Off My Hands"; "Command Decision"; "Madame Bovary"; "Adam's Rib"; "The Red Danube"; "The Asphalt Jungle" and "East Side, West Side."

With "Quo Vadis" in 1951 and another Academy mention, Rozsa's historical period began. Along came "Ivanhoe" (another Oscar nomination, in '52); "Julius Caesar" (and another, in '53); "Young Bess"; "Diane"; "Lust for Life"; "Ben-Hur" (winning Rozsa his third Academy Award in '59 for one of the longest scores for a film); "King of Kings"; "El Cid" (another two-nomination year, '61, for Best Score and, with Paul Francis Webster, Best Song: "Love Theme from El Cid") and "The VIPs" (not historical, but contemporary—unless one considers a Taylor and Burton vehicle of historical significance). His latest: "The Power" and "The Green Berets."

Vital, Aggressive Scores

Rozsa's scores of the '40s remain his most creative, however: vital, aggressive, distinctive works, for the most part, often accompanying psychological or physical violence on the screen. (Although he wrote two exquisite waltzes at the start and close of this dec-

ade for "Lydia," an especially brilliantly integrated score, and "Madame Bovary.") It was Rozsa (in his epochally weird "Spellbound," one of the earliest background scores to arouse public and record company interest and be presented in an album) who first used the eerie sounds of the theremin to suggest neurosis.

As a recent Rozsa biographer, Ken Doeckel, noted: "Of all the composers who have written film music, Miklos Rozsa is considered to be the most dedicated. He thinks film music should be good music."

Gladys Shelley, Idea Girl

Gladys Shelley, composer of "How Did He Look?," "Clown Town," "Peace and Harmony" and the Rod McKuen collaboration, "Oliver Twist," is also the authoress of an original screen story that was made into a 1946 movie about the music business, "Idea Girl."

"I wrote it on a week-end," Miss Shelley (the wife of Irving Rosenthal, owner of Palisades Park), recalled recently. "Irv and I had just come from a movie where everybody broke into song while they were walking down the street, and I said, 'This is ridiculous! They should make a musical where the songs fit more naturally.' So I went to work on 'Idea Girl.'"

"It was wartime then, and most of the song-pluggers were in the service; so I got the idea for a girl to be a song-plugger. To give the story an even more novel approach, I made the girl a psychologist."

The songs, Miss Shelley continued, were worked into the action in a more realistic fashion than was the norm for those days; and the picture further presented a more in-depth portrait of the music business—and especially publishing—than was common on the screen at the time.

The film starred Julie Bishop (who was once called Jacqueline Wells) and Jess Barker (who was once married to Susan Hayward), and also featured Joan Fulton (who is now Joan Shawlee) and the late George Dolenz (who was the father of Micky Dolenz, of the Monkees). Charlie Barnet and His Orchestra also were spotted. Universal released the production.

Diversification Paramount Music's Theme for '68-'69

Paramount Pictures continues to enhance its impressive track record of 11 Oscar-winning songs, probably the most of any Hollywood complex.

The award tunes span three decades, dating back to 1937 with "Sweet Leilani" from "Waikiki Wedding." Following up in rapid succession are pop standards: "Thanks for the Memory," immortalized by Bob Hope in "The Big Broadcast of 1938"; 1942 winner "White Christmas" ("Holiday Inn"); in 1944, "Swinging on a Star" ("Going My Way"); "Mona Lisa" bowed in 1950 ("Captain Carey, U.S.A."); in 1951, "In The Cool, Cool, Cool of the evening" ("Here Comes the Groom"); "Que Sera Sera" won the statuette in 1956 ("The Man Who Knew Too Much"); in 1957, "All The Way" ("The Joker Is Wild"); "Moon River" debuted in 1961 ("Breakfast at

Tiffany's"); and in 1963, "Call Me Irresponsible" ("Papa's Delicate Condition").

With a diversified 1968 program of important motion pictures underway, current activities in the music area has been stimulated by the restructuring of all Paramount's musical interests into the music division under Arnold D. Burk, VP of Paramount Pictures in charge of Music Operations, and William R. Stinson, Exec VP and General Manager of Paramount Pictures Music Publishing Companies. It all adds up to a "music renaissance on the Paramount lot."

Topping the bill are '68 heavyweights "Sebastian" and "Will Penny."

Upcoming Product

Upcoming is "Blue," outdoor adventure, starring Terence

Stamp and featuring music by Manos Hadjidakis; and "No Way to Treat a Lady," score by Britisher Stanley Meyers. Also scheduled for release this year is Neil Simon's comedy smash, "The Odd Couple," with a comedic score by Neil Hefti. Next, "Rosemary's Baby," filmization of Ira Levin's best selling novel, score by Christopher YOUNG; and "Barbarella," music by Michel Magne.

Now in final production is Martin Ritt's "The Brotherhood," starring Kirk Douglas and boasting an original score by Oscar nominee Lalo Schifrin.

Blockbusters 'Lili,' 'Holiday'

Slated for release in late '68—early '69 are original musical-comedy blockbusters, "Darling Lili" and "Roman Holiday." Blake Edwards' "Darling Lili" stars Julie Andrews and Rock

Hudson with songs by Henry Mancini and Johnny Mercer, while the musical version of "Roman Holiday," a Dino DeLaurentiis production, features original tunes by the Oscar winning Sherman Brothers with Irwin Kostal arranging and conducting.

Additional Emphasis

Meanwhile, Jay Lowy, General Professional Manager of Paramount Music Publishing, New York, is placing additional emphasis on the acquisition of contemporary writers and material, augmenting Famous Music's already extensive catalog of celebrated music.

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Vincente Minnelli

He Kept the Filmusical Alive and Growing

One of the most prestigious directors of Hollywood filmusicals is Vincente Minnelli who, perhaps coincidentally, perhaps not, entered pictures in 1942 just as a musical renaissance was about to take place in Hollywood. Perhaps more than any other director, Minnelli has helped keep the movie musical alive and growing right into the '60s.

Two of Minnelli's films for MGM (he hasn't yet made a film for another studio) have won "Best Picture" Oscars: 1951's "An American in Paris" and 1958's "Gigi." He also was married to the Sweetheart of MGM, Judy Garland, and directed her in several pictures during the days of their marriage in the '40s: "Meet Me in St. Louis," "The Clock," "Ziegfeld Follies of 1946," "Till the Clouds Roll By" and "The Pirate."

For a party sequence in his most successful dramatic film, "The Bad and the Beautiful," it has been said he also directed Judy lookalike Peggy King to do an imitation of Miss Garland.

Minnelli, of course, is the father of Judy's songstress daughter, Liza.

Was Art Director

Named for his father, an Italian violinist, Minnelli was born on Feb. 28, 1910, in Chicago. His mother, known as Mina Lebeau, was a French actress. From 1933-36 he was art director of the shows at Radio City Music Hall, which led to Broadway. Then an abortive visit to Hollywood, a return to New York and, following a call from MGM's top musical producer, Arthur Freed, a trip back to the Coast and a contract with Metro.

'One of the Few'

Minnelli soon proved, as biographer Dennis Lee Galling wrote in Films in Review, "one of the few Hollywood directors who has both craftsmanship and artistic taste."

His films have been said to have been almost invariably marked by at least one "bizarre sequence" each. In "Madame Bovary," the sequence was the memorable one in which the ambitious country wife (Jennifer Jones) attends her first fancy ball, catches sight of herself being whirled elegantly around during a lovely [Miklos Rozsa] waltz and cries that she is faint. Im-

Major U. A. Musical



HERE'S HOW. Shown are three of the principals in the screen version of Broadway's "How to Succeed in Business Without Really Trying." Michele Lee, Robert Morse and Maureen Arthur. It is one of UA Records' most important filmusical soundtrack albums.

mediately attendants smash each of the large windows in the ballroom, and the dance goes on.

'Most Ambitious Film Ballet'

Minnelli was nominated for the Oscar for his direction of "An American in Paris," which probably contains the production number which best exemplifies both his craftsmanship and artistic sense: the 20-minute climactic ballet which, according to reviewer Edward

Jablonski at the time, "brings into play every ballad resource, and is probably the most ambitious film ballet in American movie history." Additionally, the director cleverly used the styles of French impressionist painters to provide the decor for the number.

Minnelli won the Best Director Academy Award for "Gigi," his top grossing film. His next: Paramount's "On a Clear Day You Can See Forever," starring Barbra Streisand.

Continuous performances in the great MGM tradition.

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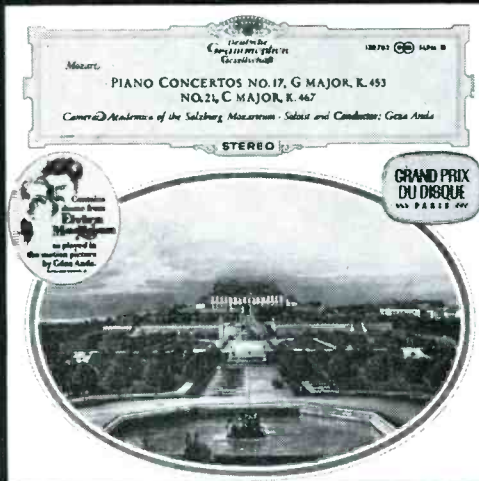


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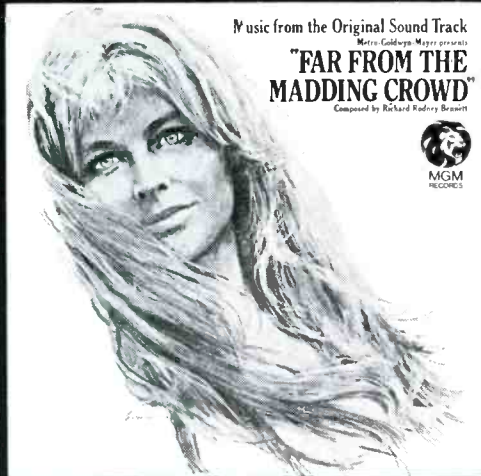


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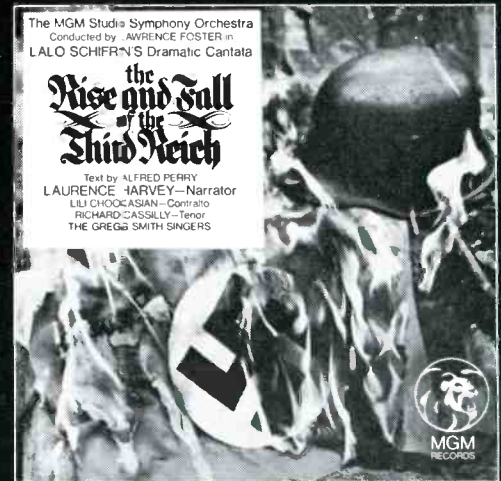
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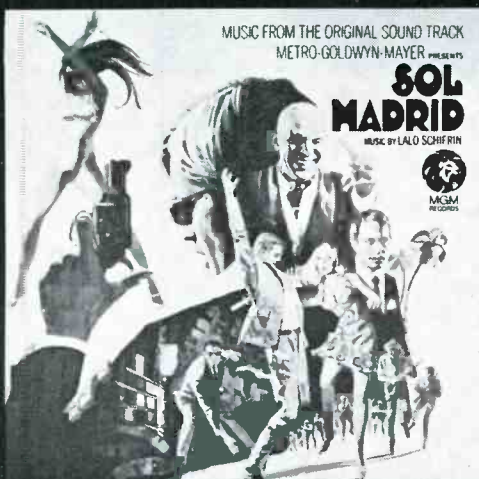
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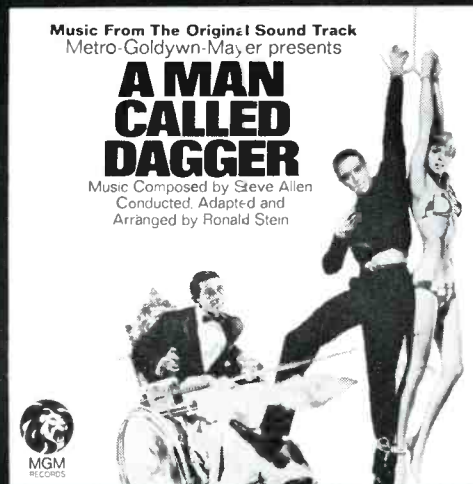
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Week of March 23, 1968

This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Mar. 23	Mar. 16		Mar. 23	Mar. 16		Mar. 23	Mar. 16	
1	1	12	34	36	26	★	72	3
★	8	6	35	37	11	★	75	2
3	3	6	★	63	3	69	70	10
4	4	22	★	55	3	★	81	4
5	2	9	38	38	6	★	(—)	1
★	10	8	39	40	7	72	54	5
7	6	16	★	48	5	★	82	3
★	18	3	41	42	7	74	66	32
9	9	16	42	30	13	★	(—)	1
10	5	13	43	39	14	★	84	2
11	7	33	44	43	14	★	86	4
12	13	26	45	31	22	★	88	3
13	11	14	46	41	12	★	92	2
★	21	5	47	51	7	80	80	5
★	19	3	★	100	2	★	87	4
16	17	8	49	35	15	★	89	3
17	12	15	50	34	34	★	92	3
18	15	42	51	50	26	83	76	4
19	20	30	52	53	5	84	78	4
★	28	6	53	46	11	85	45	12
21	22	18	★	59	1	86	71	8
22	14	19	★	60	5	★	(—)	1
23	23	19	56	58	4	88	79	6
24	16	18	57	61	28	89	93	6
25	26	24	58	49	20	★	95	2
★	59	7	59	47	14	★	(—)	1
27	24	12	★	90	3	★	98	2
28	25	15	★	(—)	1	93	94	9
29	32	8	★	(—)	1	★	99	2
30	27	14	★	(—)	1	★	(—)	1
★	52	6	63	62	14	96	85	4
32	33	10	64	68	2	97	97	42
33	29	21	65	65	12	98	96	3
			66	67	12	99	83	5
						100	(—)	1

(LP's Coming Up on Page 127)

San Francisco Sounds

By ROGER HARTSTONE

Last week's Fillmore show was headlined by Jack Bruce, Ginger Baker and Eric Clapton—together known as Cream (Atco).

Britain's Cream turned San Francisco music lovers on to a completely new scene last summer. They flashed here on a recent weekend along with the James Cotton Blues Band (Verve/Forecast), Blood, Sweat and Tears (Columbia) and Jeremy & the Satyrs (Reprise). They are completing the second of a two-week engagement in San Francisco and then they will be off to conquer Fresno.

Both Cream LPs, "Fresh Cream" and "Disraeli Gears," are continuously hot sellers. Blood, Sweat & Tears have just released their first album, "Child is Father to the Man." Al Kooper, the founder of the group and organist in it, performs even better than he did with the Blues Project (Verve/Forecast). The horns plus good background arrangement adds to comprise a worthwhile and important product.

'Graduate' Selling LPs

The film "The Graduate" is an overwhelming success and subsequently selling the soundtrack (Columbia). Surprisingly, the flick has re-born two old Simon & Garfunkel albums: "Sounds of Silence" and "Parsley, Sage, Rosemary & Thyme." Both are selling like new.

The late Otis Redding's catalog is selling well. It's headed by "Live in Europe" (Volt). "The History of (Volt) and his latest, "Dock of the Bay"

(Volt). The title song to the last disk is a beautiful tribute to our city by the Bay. It will become a standard.

Blue Cheer (Philips) released their first LP, "Vincebus Eruptum," and have a smash hit. They are currently recording for their second LP. This San Francisco group is made up of only three members, yet they are by far the loudest group in the country. Due to this they decided not to record in a studio, but rather out in the open. So far they've recorded on the wharf in Sausalito and Muir Beach, also in Marin County.

Tokens Produce Astrud Gilberto



The Tokens are shown above during the session for Astrud Gilberto's (also pictured) new MGM single, "Come Softly to Me," which the Tokens produced. Among the artists produced by the group (including themselves) are the Happenings, Amanda Ambrose, the Chiffons and Randy and the Rainbows.

Concert Review

Roof Raised at Fillmore E.

NEW YORK—Bill Graham's new Fillmore East was off to a smash start here last week with a sellout opening concert featuring Big Brother and the Holding Company, Tim Buckley, and Albert King, with consistently exciting visual effects by the Joshua Light Show.

Albert King opened the program with a lesson in "Blues Power." Although his opener was marred by an uncooperative bass amplifier, he lived up to his word and made "a bad start into a good end" with such numbers as "Stormy Monday" and "Cross-Cut Saw." He played strictly the Blues, and the crowd interrupted him quite often to tell him that they dug it. Applause was spontaneous and energetic, especially during "Born Under a Bad Sign," from King's Stax album of the same title.

The audience also dug Elektra's Tim Buckley, who turned in an especially hypnotic performance, again enhanced by the Joshua Light Show's beautiful and exciting effects. The sound system in the Fillmore East proved its true worth by faithfully projecting Tim Buckley's crystal highs and rich lows throughout the performance. Tim demonstrated his amazing vocal range backed by Lee Underwood on guitar, who was especially tasteful on "Gypsy Woman," which also featured a conga solo by Carter C. Collins.

Raunchy, Real, Robust

Columbia's Big Brother and the Holding Company, especially Big Brother herself,

were unbelievably raunchy, real and robust. Janice Joplin's electrifying performance was imbued with an infectious gusto, and the crowd responded with equal gusto to "My Love Is Like a Ball and Chain," after the Holding Company wailed through "Easy Rider" and an interesting version of the folk classic "Coo Coo."

Screamed for More

By the time BB & the HC left the stage, the audience was standing up screaming for more. BB encored graciously with a real roof-raiser, "Down on Me."

If Bill Graham sticks to his plan and removes the seats from the theater to provide open space for dancing, audience participation, etc., and continues to provide entertainment as exciting as the March 8 concert, his biggest problem may be keeping the roof on what was once the staid Village Theater. The Fillmore has happened (East) and should be a great success.

—Andrew Goberman.

Bing's Epic Volume

As part of the Encore Series, Epic Records is releasing "The Bing Crosby Story, Vol. I," which features Bing's original recordings made in the late '20s and early '30s.

Bing is heard as a solo artist with such orchestras as Paul Whiteman, the Dorsey Brothers, Duke Ellington, Victor Young, Lennie Hayton and others.

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RCA Victor LPM/LSP 3917
6. FOR ONCE IN MY LIFE
Tony Bennett—Col. DS-2773: CS-9573
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Monument MLP/SLP 18094
12. ORPHEUS
MGM E/SE 4524

13. THE BITTER AND THE SWEET
Glen Yarbrough—RCA Victor 3951
14. MAGIC GARDEN
Fifth Dimension—
Soul City SCM 91001: SC5 92001
15. WELCOME TO MY LOVE
Nancy Wilson—Capitol T/ST 2844
16. IN LOVE AGAIN
William Russell—Watrous-MTA 5006
17. A SCRATCH IN THE SKY
Cryan Shames—
Columbia CL-2790: CS-9586
18. MORE THAN A MIRACLE
Roger Williams—Kapp 3550
19. MUSIC FROM "FIST FULL OF DOLLARS"
Hugo Montenegro—
RCA Victor LPM/LSP 3927
20. GOLDEN RAINBOW
Orig. Cast—Calendar KOM/KOS 1001
21. THE BEST OF HERMAN'S HERMITS,
VOL. II
MGM E/SE 4505
22. BOOGIE WITH CANNED HEAT
Liberty LRP-3541: LST-7541
23. TWO SIDES OF LEONARD NIMOY
Dot DLP 25835
24. TENDERNESS JUNCTION
Fugs—Reprise R/R5 6280

25. THIS IS SOUL
Various Artists—Atlantic 8170/SD
26. WHEN THE SNOW IS ON THE ROSES
Ed Ames—RCA Victor LPM/LSP 3913
27. WE CAN FLY
Cowsills—MGM E/SE 4534
28. THE SORCERER
Gabor Szabo—Impulse A/AS 9146
29. UP UP AND AWAY
Johnny Mathis—Columbia CL-2726:
CS-9526
30. FAMILY PORTRAIT
5 Stairsteps & Cubie—
Buddah BCM 1008: 5008
31. CRY YOUNG
Ahmad Jamal—Cadet LP/LPS 792
32. LOVE IS BLUE
Johnny Mathis—Columbia CS-9637
33. KING SIZE SOUL
King Curtis—Atco 33-231/SD
34. ROSE GARDEN
Atco 33-225/SD
35. GROOVIN'
Young Rascals—Atlantic M/SD 8148;
F44 8148 (4) L44 8148 (8)

MUST STOCK LP's

CONSISTENT TOP SELLERS OVER A LONG PERIOD

in Alphabetical Order

1. BILL COSBY IS A VERY FUNNY
FELLOW, RIGHT!
Warner Bros. W/WS-1548
2. DR. ZHIVAGO
Soundtrack—MGM 1E/1SE-6ST
3. GOING PLACES
Tijuana Brass—A&M LP-112: SP-4112
4. A MAN AND A WOMAN
Soundtrack—United Artists UAL-4147:
UAS-5147
5. MONKEES
Colgems COM/COS-101
6. THE SOUND OF MUSIC
Soundtrack—RCA Victor LOCD/LSOD-2005
7. WHAT NOW MY LOVE
Tijuana Brass—A&M LP-114: SP-4114
8. WHIPPED CREAM AND OTHER DELIGHTS
Tijuana Brass—A&M LP-110: SP-4110
9. WHY IS THERE AIR
Bill Cosby—Warner Bros. W/WS-1645
10. WONDERFULNESS
Bill Cosby—Warner Bros. W/WS-1634

Foxx Musicor Exec Producer

NEW YORK — Charlie Foxx has been named executive producer of Musicor and Dynamo Records, announces Arthur Talmadge, President.

As one half of the famous brother and sister duo of Inez & Charlie Foxx at present enjoying great success with their hit "Count the Days" on Dynamo, Foxx is also credited with producing "You Are the Man" and the currently popular "Soul Teacher" with Sam, Irv & Tom (formerly the Diplomats). It is their initial release for Dynamo.

Foxx will make his headquarters in his new capacity as executive producer at the Musicor Building, 240 West 55th Street, and will occupy a suite of offices on the fourth floor of the building. His work will entail supervision and selection for production of all R&B-oriented product for Musicor and Dynamo.

Cautions Tour

ST. LOUIS, MO.—The Cautions are embarking on a 10 week tour, beginning in Green Bay, Wisc. March 19. Tour was arranged by Don Dortch, of Memphis Continental Artist, Inc.

**NOW BREAKING
IN PITTSBURGH
AND CLEVELAND
BOB FRANCIS**

**"IF THE WHOLE
WORLD STOPPED
LOVIN'—"** A1201

from his new album
BOB FRANCIS

AT THE SAN
JERONIMO HILTON



"Where Feeling is First"

ARC SOUND LTD.
136 Dean Rd.
Buffalo, N. Y.
716-684-6990

Mary on Jubilee



Mary Wells looks over the lead sheet of "Deadweight" with Jubilee Records' Mickey Eichner, VP and Director of A&R Sales and Promotion, at session for Mary's first Jubilee single. Four sides were cut including "Two Lovers' History," "The Doctor" and "Hurt," all written by Mary and her husband, Cecil Womack. Eichner said a selection will be made and the single rush released. Mary Wells' hit credits include "My Guy," "You Beat Me to the Punch," "Two Lovers" and "Bye Bye Baby."

Dictation On Rack Campaign

NEW YORK — The Dictation Disc Company, which has had four records on dictation on the market for 15 years, is currently engaged in a rack job campaign.

Company maintains a policy of 100% cash return on all unsold records.

The disks contain a series of letters using especially selected vocabulary designed to build up speed for stenographers.

John Visaggi, a 200-word-a-minute court reporting expert, heads the company based at 170 Broadway. Company will be at NARM.

South 40 Sign

MINNEAPOLIS — David Anthony Productions, Inc., and Metrobeat Records announce the signing of the South 40 to a recording contract starting with a live album to be cut March 20.

New Chandler Deck

Tower recording artist Kenny Chandler has just recorded "Beyond Love," a new tune written by Carl D'Errico and Roger Atkins.

Song-writing duo has penned hits by the Animals, the Monkees, Yardbirds, Jerry Butler, Spanky and Our Gang and others. Record has been rushed by Tower for release March 11.



Biggest New Hit in the Nation: "Cowboys to Girls," Intruders, Gamble. Sold 75,000 last week. Over 25,000 in Baltimore. Heading for #1 in L.A.; smash in Cleveland, Miami, NYC, Chicago, St. Louis, Pittsburgh, Atlanta. Went pop at WIBG.

Instant Giant: "Impossible Dream," Hesitations, Kapp.

Biggest R&B—Pop Hit Going: "Take Time To Know Her," Percy Sledge.

B Side of Aretha now as Big as the A Side: "Ain't No Way For Me to Love You." Sales are over 1¼ million.

Top Pick: "Hold On," Radiants, Chess. Smash in Chicago.

Fat Daddy Pick: "As Long as I've Got You," Laura Lee; "You Left the Water Running," Maurice & Mac; "Just Like a Flower," Freddy Scott; "Just a Touch of Your Hand," Al Gardner, Atlantic.

Al Jefferson Pick WWIN: "Shop Around," Don Bryant, Hi. Instrumental Pick: "Chain of Fools," Jimmy Brown. Chart: Formations; Jimmy Ruffin; Linda Jones; Betty Harris.

Smash in Baltimore: "Tighten Up," Archie Bell. Guaranteed to go #1 in Chicago. Went WLS.

Choice Pick: Looks Like a Smash: "Funky Walk," Dyke & Blazers, Original Sound.

B Side Giant: "Truly, Truly Believe," Temptations.

Action Starting Cleveland, Detroit: "Gotta Find Myself," Sensations, Way Out.

Sales on Magnificent Men: "By The Time I Get To Phoenix."

Chicago Breaking Linneas: "Forever Baby" on Diamond. Action spreading around the nation.

Dixie Drifter Returns: "A New Star" on Amy. Strong in Detroit.

Big in NYC, Atlanta: "Who Can I Turn To," Tegs.

Tamla-Motown All Out on Bobby Taylor & Vancouvers

Tremendous action both pop and R&B has started on a new group cut by Berry Gordy, Bobby Taylor & the Vancouvers, "Does Your Mama Know About Me."

First Station in the Nation to Break Sly & Stone: WVON, Chicago. Lucky picked it.

Big Play on Thelma Jones: "The House That Jack Built" on Barry.

Big Artist on Verve: P. C. Crockett: "This is My Story."

Fantastic New Freddy Scott on Shout: "Just Like a Flower."

You Won't Believe the New Soul Survivors: Written and produced by Gamble & Huff: "Mission Impossible (She Just Can't Be Loved)."

Unreal New Erma Franklin: "I Haven't Got the Right To Cry."

Big Airplay: "Big Fanny." Big John Hamilton.

New Artists on Atco: Herman Hitson, "You're Too Much for the Human Heart."

Strong New Mable John: "Able Mable" on Stax.

New William Bell: "Every Man Ought to Have a Woman" on Stax.

Nashboro-Excello Cooking: Strong new single by Roger Hatcher, "I'm Gonna Dedicate My Song to You" . . . New Kip Anderson is "Watch You Work It Out" . . . New Kelly Brothers is "Haven't I Been Good to You" . . . New girl group, the Avons, "He's My Hero."

Pepper Has New Releases: "Thank You #1," Ollie Jackson; "Funny Way of Showing Your Love," Avantis.

New Vibrations: "Love in Them There Hills" on Okeh. Produced by Gamble-Huff.

Powerhouse: "Shop Around," Donald Bryant—KGFJ; WAOK; WILD; KDIA; KSOL; WJLB; KATZ; WDIA.

Otis Smith has left Riverside to promote all independent productions for Jerry Ragovoy. The Staple Singers KATZ Pick; WWRL, WLIB, WJMO, WVON.

New 5 Stairsteps: "The Shadow of Your Love." Fabulous soul. Brothers of Soul Smash: Chicago, Detroit, etc.

Lee Charles a Hit: "Standing on the Outside Looking In" on Revue. In Chicago.

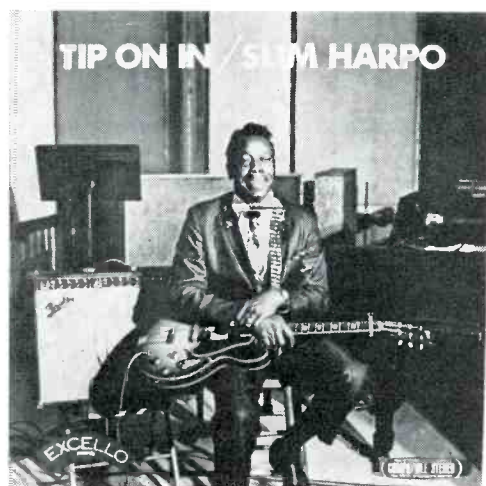
Coming Soon: New Steve Wonder; new Monitors.

(Continued on page 129)

SPRING LP PROMOTION

NASHBORO EXCELLO CRESCENT A-BET

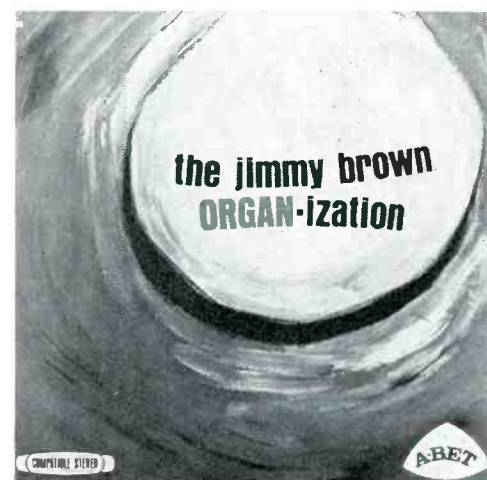
Action Swinging R&B Albums



"TIP ON IN WITH SLIM HARPO"
EXCELLO #8008



"SWEET SOUL"
The Kelly Brothers
EXCELLO #8007



**"THE JIMMIE BROWN
'Organ'ization"**
A-BET #402

Four Moving Spiritual Albums



**"SHOWERS OF
BLESSINGS"**

**Elder
Jonathan Greer**

Instrumental organ album, combines old and new hymns with a new and original interpretation.

NASHBORO 7054

**"JUST A LITTLE
MORE FAITH"**

**The
Traveling Notes**

This female group's second LP, destined for greatness with their sensational arrangements. Included is "I Believe"

NASHBORO 7055

**"LORD, LET US
WALK BY FAITH"**

**The
Tyler Trio**

A top gospel act, known all across the country as "The Wheelchair Wonder". Another LP smash.

CRESCENT 3004

**"MAKE A
JOYFUL NOISE"**

**The Consolers -
The
Brooklyn Allstars
Brother Joe May -**

This is a full live program recorded in Pompano Beach, Florida.

CRESCENT 3005

Distributed by Nashboro Record Company, 1011 Woodland Street, Nashville, Tennessee 37206, (615) 227-5081



**"(you keep me)
hangin' on"**

(45-2608)

Joe Simon's popularity continues to soar. A consistent chart-maker in the pop & R&B fields, the Sound Stage 7 artist will enlist new fans with this latest release taken from his new LP titled "No Sad Songs."

JOE SIMON

just released...

"NO SAD SONGS"

(SS7-15004)



**SOUND
STAGE
7**

A DIVISION OF
MONUMENT RECORD CORP.
NASHVILLE/HOLLYWOOD

UA's Show A Knock-out

MIAMI BEACH—United Artists entertained conventioners here with a knock-out line-up of pactees at their 10th anniversary celebration dinner here.

The show, emceed by label exec Danny Crystal, featured the Thad Jones-Mel Lewis Band, the Hassles, Chucho Avallanet, Al Caiola, Vicentico Valdes, Bobbie Martin, Pat Cooper, Bobby Lewis, Johnny Darrell, Joyce Paul, Del Reeves, Carlos Montoya, Bobby Goldsboro and Samantha Jones.

WABC Starts FM Stereo Cartridge Station

NEW YORK—In the escalating FM battle being waged in the city, the latest aggression for teen listeners came from WABC-FM last week.

Station started a non-top 40 all stereo cartridge station, the first of its kind under music director's Rick Sklar's supervision.

So far, according to Sklar, who refers to the sound as "psychedelic," the inroads into the "underground" sound have been few.

Station, instead, seems to be playing established artists, (e.g. Bob Dylan, Joan Baez, Judy Collins, Simon and Garfunkel) who don't currently have, or infrequently have, top 10 or 20 singles.

The notable underground-type artists on the program list (right now about 275 cuts from albums played with calculated frequency) are the Cream and Jimi Hendrix.

Sklar says that he adds to the list almost daily and deletes as well.

Kapp Inks Wendy

Kapp Records has signed Wendy Farrell, 19-year-old college sophomore, of Highland, N.J., Jack Wiedenmann, Kapp's General Manager, announces.

Her first release for Kapp, produced by Paul Vance, her disk debut, is "For The Chosen Few," by Paul Vance and Lou Tobey, based on an aria from Puccini's "Madame Butterfly." The flip is "Tar and Cement" by Paul Vance and Lee Pockriss.

Who in TVer

HOLLYWOOD — The West Coast representative of the BBC announces plans for a new type of TV series that will utilize the Who as the primary attraction.

R&B Beat (Continued from page 128)

New Oscar Toney: "Never Get Enough of Your Love."

Smash in L.A.: "Oh, I'll Never Be the Same," Younghearts, Minit. On WOL.

Powerhouse: "Somebody New," Emotions, Twin Stacks. WVON Pick.

WBLK-FM, Buffalo ratings are way up. Remarkable!

Eddie Holman is back on Bell: "I'm Not Gonna Give Up."

New promo chief of White Whale is Eddie Biscoe.

WWRL, NYC (Larry Berger, Norma Pinella). New: Box Tops; "Ain't No Way," Aretha Franklin; Linda Jones; Slim Harpo; B. B. King; O. C. Smith; Freddy Scott; 3 Sounds; Raymond LeFevre. #16—Etta James. Giant: Hesitations. Biggest Sellers: Aretha Franklin; James Brown. Strong: Percy Sledge.

Slim Harpo keeps getting larger in sales. "Chain of Fools," Jimmy Brown, is also picking up well in sales for Excello.

Ernie's Record Mart (Janet Tabor) Biggest: Percy Sledge; Aretha Franklin; Wilson Pickett; Irma Thomas; Etta James; James Brown; Stacy Lane; Ollie & Nightingales; Gladys Knight; Miracles; Maurice & Mac; Sweet Inspirations; Archie Bell (very big); Arthur Conley; Willie Mitchell.

"Dynamite," Steve Colt, Big Beat, selling in Washington, Cleveland.

Robert Thomas (Honey Boy), WDIA, Memphis, On: O. C. Smith; Lee Jones & Sounds of Soul; "Memphis Train," Rufus Thomas; Linneas ("Forever My Love"); Freddy Scott. Hit: Debbie Taylor.

Jocko Carter, KOKY, Little Rock, Big: "Truly, Truly Believe," Temptations; Arthur Conley; Intruders; Togs ("Who Can I Turn To").

WOL, Washington (Dick Lillard). New: D. D. Warwick; Eddie Holman; Hesitations; "I'll Never Be the Same," Young Hearts; Marvellos; Calvin Arnold; Maurice & Mac; Brothers of Soul; Percy Sledge; Linneas; B. B. King. Hot In Top 16: Debbie Taylor; James Brown. Jump to #6—Delfonics; #10—Al Wilson. Strong: Detroit Emeralds; Etta James; Barbara Lynn.

Breakout in Philadelphia: Eddie Holman ("I'm Not Gonna Give Up").

Strong Sales on Staple Singers: "Let's Get Together," Epic. Biggest markets: Chicago, NYC, Dallas, all through the South. It's very big.

Congrats to Jimmy Bishop, named VP of WDAS-Philly . . . The new Al Greene on Bell is "Don't Leave Me No More" . . . LeBaron Taylor feels he has a smash instrumental in "I'll Keep Coming Back," LeBaron Strings, Ric-Tic . . . Late Report: Dixie Drifter on Bell a smash in Miami and Detroit and went pop at WKNR . . . Volt Records has picked up the Top 10 Detroit master, "Soul Power," Derek Martin . . . Joe Shamwell of Jackson, Miss., says Columbia has a smash, "Givin' Up Your Love," 20 Grand . . . Russell Sims has a hit in Charlotte: "Please Accept My Love," Dan Brantley, Sims . . . Major Bill Smith is excited about "Cry, Cry," Willie Hobbs, Soft. Pick: WAME . . . Jack Walker of WLIB-NYC broke "Precious, Precious," Isaac Hayes (of Porter and Hayes), Stax . . . The great new Stevie Wonder is "Shoo Bee Do Bee Doo Dah Day" . . . The new Wilson Pickett is "Midnight Mover."

Lucky Cordell, WVON-Chicago, Station Pick: "Memphis Train," Rufus Thomas . . . Ken Hawkins of WJMO in Cleveland Pick: "Hold On," Radiants. Spotlight Song: "Impossible Dream," Hesitations. Congrats to Ken for getting a second TV show on Channel 8.

R&B Station Listings

WJMO, Cleveland, Pick: "Funky Walk," Dyke & Blazers. #1—Sly & Stone; #2—Aretha; #3—Sam & Dave; #4—Sensations; #5—Etta James; #6—Barbara Lynn. Chart: Peaches & Herb; Clarence Murray; Intruders (High Riser); Parliaments; Jack Wilson; Tony Fox; Jackie Lee; Jean Wells; Willie Mitchell; Sandpebbles; John Hamilton.

WVON, Chicago, Pick: Funky Street, Arthur Conley. Too Hot: "Hate Yourself in the Morning," Steve Mancha; T&B: "Able Mable," Mable John. Replay: "You Left the Water Running," Maurice & Mac. #1—Aretha F.; #2—Sam & Dave; #3—Gladys Knight. Hit: Brothers of Soul; Sweet Inspirations; Olatunji; Jo Armstead; O. C. Smith; James Brown; Violinaires. Lamp Sisters; Etta James; Ollie & Nightingales; Willie Mitchell; Irma Thomas; Jackie Wilson; Gene Chandler; June Conquest; Thelma Jones; Preparations; Emotions; Sharp & King; Peaches & Herb; Bobby Bland.

KSOL, S.F., Chart: Astors; Stacey Lane; Carl Carlton; Intruders; Hesitations; Melvin Davis; Parliaments; Linda Jones; Bobby Womack; Peaches & Herb; Arthur Conley; Jackie Lee. #6—Sweet Inspirations; #17—Billy & Judy.

WAMO, Pittsburgh, Chart: June Conquest; Intruders; Percy Sledge; Peaches & Herb; Thunder & Winters; Slim Harpo; George Torrence.

KATZ, St. Louis, Pick: Don Bryant; Jackie Wilson. #1—Barbara Lynn.

WNIO, Niles, Slim Harpo; June Conquest; Tony Fox; George Torrence.

WAWA, Milwaukee, Hit: Intruders. Percy Sledge; Esquires; Archie Bell.

WDAS, Philadelphia, Picks: Eddie Holman; Jesse Henderson. Smash: Hesitations; Ambassadors; Maize; Arthur Conley. #5—Intruders.

WCIN, Cincinnati, Brenda & Tabs; Baby Dolls. #1—Debbie Taylor.

WRBD, Ft. Lauderdale, Slim Harpo; Percy Sledge.

"oh, i'll never be the same"

#32039 by the

young hearts

Oh, we've never been the same
since we picked up this master!
Over 14,000 copies sold
in Los Angeles . . .
Four weeks out
and #4 at KGFJ
Los Angeles.



Atlantic January Release Passes \$5 Million Mark

Atlantic Records winter LP sales program which kicked off at the firm's annual sales convention Jan. 15 in Nassau, has passed the \$5,000,000 in sales, the most successful two-month program in Atlantic history.

The program encompassed the 37 albums released by Atlantic in January, covering new and catalog LPs on the Atlantic, Ateo, Vortex, Stax, Volt, and Enterprise labels.

According to Len Sachs, Atlantic's album sales and merchandising chief, "The great success of Atlantic's LP sales program could not have been achieved without the coordinated effort of our distributors, and their salesmen and promotion men. They did an outstanding job in helping to coordinate details of merchandising and promotion of new Atlantic and Ateo product, including the buy-

ing of airtime, radio station contests, special rack and dealer displays and newspaper advertising.

"Dealers and rack jobbers throughout the country also played a very important role via their participation in the overall promotional concept. As a specific promotion, for example, through the help of our distributors we were able to launch an intensive radio and newspaper advertising campaign throughout the country during the week of Feb. 19 on the four volume LP series, 'The History of Rhythm & Blues.' This program was coordinated with special rack and dealer displays on these albums in outlets everywhere."

More than half of the 37 Atlantic-Ateo albums released in January have landed on the charts.

Col Unfurls U. S. of America

NEW YORK—Columbia Records ran new group the United States of America up the flagpole last week at Judson Hall, and some of the local traders stood at attention and some stood at ease.

The unfurling of the quintet—four boys and one girl—was done somewhat tone-ily as a re-

cital where the over-30 crowd (primarily Col execs) and the under-30 crowd mingled with little visible hostility.

The United States of America performed, supplemented by an ersatz Salvation Army Band, beneath a three-part screen that showed Ronald Reagan attitudinizing next to two nervous black circles next to a kaleidoscopic design.

Group is very much *au courant*, singing their songs with cacophonous dodecaphonic melodies. At one point feedback was the dominant sound—a situation which most of the crowd accepted as part of the happening. This reviewer however, chanced to be standing next to the U. S. of A. producer David Rubinson, who threw his cigarette on the floor and stamped on it, indicating that the feedback was unintentional.

(Who knows, these days?)

In taking their presumptuous, iconoclastic name, the group seems to be asserting that they are loyal to their country, while at the same time feeling compelled to criticize it. This is certainly valid and the validity of their work comes through in their lyrics (Blackwood publishes), which may be more meaningful away from the music.

Here's a segment of their "American Way of Life," which uses 42nd Street as a symbol of national degeneration: "And watch the queens do their thing./Hum-boy, listen to the

(Continued on page 133)

record world's

TOP 50

This Wk. Mar. 23	Last Wk. Mar. 16	This Wk. Mar. 23	Last Wk. Mar. 16
1.		26.	
SINCE YOU'VE BEEN GONE	1	SON OF HICKORY HOLLERS TRAMP	28
Aretha Franklin—Atlantic 2486		O. C. Smith—Columbia 44425	
2.		27.	
THE DOCK OF THE BAY	2	LOVEY DOVEY KIND OF LOVIN'	29
Otis Redding—Volt 157		Brenton Wood—Double Shot 126	
3.		28.	
WALK AWAY RENEE	3	FUNKY STREET	36
Four Tops—Motown 1119		Arthur Conley—Atco 6465	
4.		29.	
VALLEY OF THE DOLLS	5	WE'RE A WINNER	7
Dionne Warwick—Scepter 12203		Impressions—ABC 11022	
5.		30.	
LA LA MEANS I LOVE YOU	9	GET-E-UP	35
Delfonics—Philly Groove 150		Preparations—Heart & Soul 201	
6.		31.	
MEN ARE GETTIN' SCARCE	6	I'LL SAY FOREVER MY LOVE	34
Joe Tex—Dial 4069		Jimmy Ruffin—Soul 35043	
7.		32.	
THE END OF OUR ROAD	7	IF THIS WORLD WERE MINE	39
Gladys Knight & Pips—Soul 35042		Marvin Gaye & Tammi Terrell—Tamla 54161	
8.		33.	
DANCE TO THE MUSIC	10	IN THE MORNING	37
Sly & Family Stone—Epic 10256		Mighty Marvelows—ABC 11011	
9.		34.	
IF YOU CAN WANT	11	TE-NI-NU-NI-NU	38
Miracles—Tamla 54162		Slim Harpo—Excelsio 2294	
10.		35.	
I GOT THE FEELIN'	26	THIS IS THE THANKS I GET	45
James Brown—King 6155		Barbara Lynn—Atlantic 2450	
11.		36.	
TEN COMMANDMENTS OF LOVE	12	BABY YOU'RE SO RIGHT	—
Peaches & Herb—Date 1592		Brenda & Tabulations—Diann 507	
12.		37.	
LOVEY DOVEY	13	THE IMPOSSIBLE DREAM	—
Otis & Carla—Stax 244		Hesitations—Kapp 899	
13.		38.	
IN THE MIDNIGHT HOUR	16	COME TO ME SOFTLY	41
Mirettes—Revue 1004		Jimmy James & Vagabonds—Atco 6551	
14.		39.	
COUNTRY GIRL—CITY MAN	14	YOU'VE GOT TO CHANGE YOUR MIND	43
Billy Vera & Judy Clay—Atlantic 2480		James Brown & Bobby Byrd—King 6151	
15.		40.	
LOOKING FOR A FOX	15	IN THE HEAT OF THE NIGHT	42
Clarence Carter—Atlantic 2461		Dick Hyman—Command 4114	
16.		41.	
DRIFTIN' BLUES	19	I MADE A RESERVATION	44
Bobby Bland—Duke 432		Neil Kimble—Venture 607	
17.		42.	
SWEET INSPIRATION	27	AFRICAN BOOGALOO	46
Sweet Inspirations—Atlantic 2476		Jackie Lee—Keymen 114	
18.		43.	
I THANK YOU	18	DOCK OF THE BAY	47
Sam & Dave—Stax 242		King Curtis—Atco 656	
19.		44.	
I'M GONNA MAKE YOU LOVE ME	20	LET'S GET TOGETHER	—
Madeline Bell—Mod 1007		Staple Singers—Epic 10294	
20.		45.	
THAT'S A LIE	21	STANDING ON THE OUTSIDE LOOKING IN	—
Ray Charles—ABC 11045		Lee Charles—Revue 11007	
21.		46.	
SOUL SERENADE	23	CRY ON MY SHOULDERS	50
Willie Mitchell—Hi 2140		Phil Flowers—Dot 17058	
22.		47.	
SECURITY	22	WHAT IS THIS	—
Etta James—Cadet 5594		Bobby Womack—Minit 32037	
23.		48.	
I WISH IT WOULD RAIN	4	LIKE NEVER BEFORE	49
Temptations—Gordy 7068		Toussaint McCall—Ronn 20	
24.		49.	
FOR YOUR PRECIOUS LOVE	25	HOUSE THAT JACK BUILT	—
Jackie Wilson & Count Basie—Brunswick 55365		Thelma Jones—Barry 1023	
25.		50.	
FOREVER CAME TODAY	33	UNWIND YOURSELF	—
Supremes—Motown 1122		Marva Whitney—King 6147	

ARE YOU A SWINGIN' ROCKIN' DJ WHO WANTS TO GO PLACES?

Then get in touch with the **OK GROUP**, one of the largest Negro radio groups in America. The **OK GROUP** is always interested in good air personalities.

ARE YOU DIFFERENT?

Do you have an unusual approach? We can use you in one of our cities — New Orleans, Baton Rouge, Houston, Memphis or Mobile. Disc Jockeys now working for the **OK GROUP** enjoy excellent pay scales, extra fringe benefits and ideal working conditions combined with heavy promotion for your show and status that goes with an **OK GROUP** position.

Send complete details and tape.

Apply:

OK GROUP

505 Baronne Street
New Orleans, La. 70113

Six Months In The Life of Mel Tormé

HOLLYWOOD—Mel Tormé's first album for Liberty, "A Day in the Life of Bonnie and Clyde," has just been released, and in connection with it he will receive one of the label's most extensive national promotion campaigns.

Tormé is due to appear in eight major nightclubs in the next six months in different sections of the country. He has agreed to hit every available local and syndicated radio and television show possible. With his days completely open for interviews and appearances, the multi-talented artist will receive maximum exposure as set up by Liberty executives Dennis Ganim, Dick Oliver and Bud Dain.

Already scheduled across the country are 32 television appearances, 41 radio interviews, seven in-store promotions and 14 major newspaper interviews.

His forthcoming nightclub engagements begin (3-18) at the Embers in Indianapolis and will subsequently take him to Paul's Mall in Boston (March 25-31), Mr. Kelly's in Chicago (April 15-28), the Top Hat in Windsor, Ontario, Canada (April 29-May 11), the Sands in Las Vegas (May 15-June 11), the Eden Roc in Miami Beach (June 24-30), the Americana Hotel in New York (July 5-20) and Harvey's at Lake Tahoe (Aug. 7-20).

Ampeg Equipment Aids Groups Again

OLD TAPPAN, N. J. — The three winning groups at the recent WABC "Big Break" contest hosted by "Cousin" Bruce Morrow at the New York Hilton Grand Ballroom, Stop, the Rhythm Deciples and Dirty Birdie's Jug Band, performed here Friday evening, March 15.

The setting was the Northern Regional High School and show time was 7:30. Ampeg dealer Capitol Music, Inc. (owned by Bill Yak) provided the same amplifier equipment for the groups that they used for their winning Hilton performance.

U. S. of America

(Continued from page 132)

rhythm;/Yes, they do know how to sing/And you can take one home for money/Who will not think you are funny/When you explain the delicate attentions you require." —Dave Finkle.

Warners-7 Arts Inks Deal With Jacobsen's Firm

BURBANK, CALIF. — Warner Brothers-7 Arts Records has signed a far-ranging production agreement with Erik Jacobsen's Sweet Reliable Productions.

Jacobsen is the independent producer responsible for producing hit product for such artists as the Lovin' Spoonful, Tim Hardin and the Sopwith Camel. WB-7A is financing Sweet Reliable Productions, located in San Francisco, to operate as a separate entity within the WB-7A operation, with product from Jacobsen's unit of producers, artists and writers to be released exclusively on the WB-7A and Reprise labels. Offices have been opened in San Francisco's Columbus Tower at 916 Kearny St. The present production staff consists of Jacobsen himself and VP Robert Rafkin.

J. K. (Mike) Maitland, President of WB-7A Records, termed the alliance with Jacobsen "potentially one of the most far-reaching agreements we have made. Jacobsen's track record is enviable; out of 14 singles he has produced, 10 have been national hits."

"We view this agreement with Jacobsen," Maitland continued, "and Jacobsen's plans for a self-contained production unit, as one of the major trends in our business. San Francisco, which has increasingly become a musical center, could soon rival Detroit, Nashville, New York, L.A. and Memphis as an important source of hit records."

Escaped 'Rat Race'

Jacobsen moved Sweet Reliable to San Francisco in October, 1967, from New York City to escape what he terms, "the production rat-race," and has been searching out talent with which to form the nucleus of his production operation. He is looking for talent not only in terms of singers and songwriters, but also outstanding studio musicians. He hopes to form a band consisting of bass, drum, keyboard and guitar which will work as a creative recording unit on a profit-sharing basis with Sweet Reliable.

Jacobsen feels that many musicians from San Francisco have suffered by having to travel away from their city to record in unfamiliar and sometimes inhospitable environments. He states, "There is a need for a home town alterna-



From left: J. K. Maitland Warner Brothers-Seven Arts label President; Erik Jacobsen; Joe Smith, VP-General Manager of the label; and Mo Ostin, VP-General Manager, Reprise Records.

tive."

Jacobsen, who in the past has been a major force in the discovery and development of such acts as the Lovin' Spoonful (with John Sebastian), Tim Hardin and the Sopwith Camel, has already signed Leonard Schaeffer, a vocalist-writer from Chicago.

Jacobsen will continue to control his own publishing company, Great Honesty Music, as his wholly-owned subsidiary. Always interested in working on the development of writers who create their own music, Jacobsen has been a force in publishing through his first pubbery, Faithful Virtue, owned in partnership with Koppleman and Rubin.

Jacobsen, himself a performer in a folk music band in 1962 and '63, set himself up in the record production and publishing business in 1964.

It was in 1964 that Jacobsen first journeyed to San Francisco, where he found his "love for the city, the people and the climate." He signed the Sopwith Camel there in 1966 and with "Hello, Hello" had the first hit with a modern San Francisco rock band.

"There will be no pressure on Jacobsen to grind out a wealth of product for us," Maitland stated. "He'll be his own boss, and that's the way we want it."

Hot Atco Master

Atco Records has picked up a hot new master on the Steel Town label that is burning up Chicago: "Big Boy," the Jackson Five. It was produced by Keith Young. Atco started distributing the record on the Steel Town label this week.

MTA Launches Artists Drive

MTA Records has launched a massive nationwide instore sales campaign to promote the new King Richard's Fluegel Knights album, "Knights on Broadway."

The campaign kicks off Sunday, March 24, with the 44 store E. J. Korvette chain. Besides the new Fluegel Knights release, the campaign will feature all Knights product plus "In Love Again" by William Russell Watrous. All Korvette audio departments will feature the "Broadway" LP for sound demonstration.

On Monday, March 25, the campaign picks up in the Chicago area with "Knights on Broadway" feature presentation in 46 retail outlets. Included are all Rose Record Stores, Marshall Field Department Stores and Allied Radio. The 93 Recco outlets, headquartered in Kansas City, will feature "Knights on Broadway" from March 25. The 18 Recco audio outlets will also feature the album. Recco outlets extend into 22 states. 23 National Record Marts in Pittsburgh, Pa., and two Lazrus Discount Stores in Columbus, Ohio, will also feature the album.

In St. Louis the Famous Barr Department Store chain will banner "Knights on Broadway."

Three Joski Stores in Houston, Texas, will premiere the album starting Monday, March 25. On April 17 all 27 White Front Stores in the Los Angeles area will feature "Knights on Broadway."

Howard Silvers, MTA National Sales Manager, relates: "Acceptance at the radio and television level for the Fluegel Knights sound has grown by leaps and bounds. The same applies to our sales picture."

Dennon Forms Burdette Label

SEATTLE — Jerry Dennon has announced formation of a new record company to be known as Burdette Records, headquartered here and distributed by Dennon's Jerden Music, Inc., parent firm.

"The label will only have a limited release schedule," according to Dennon.

First release for Burdette is "You Did It Before" by Don & the Goodtimes. Record is already out and on the air in the Northwest. First distrib outside of the Northwest to be appointed is Action Distributors, Denver.

Global Agency Books, Builds Latin American Artists

By DAVE FINKLE

NEW YORK — Fred Price, President of Global Booking Agency, a firm which specializes in managing and booking Latin American artists, told **Record World** last week "There's a lot to build up in the Latin American market in the states if a guy is willing to work at it. And I'm ready to hustle. It's good for me. It's good for my artists. And it's good for everybody else."

Price hustles in many directions. Right now he's building a television department in his agency for which he's appointed Cesar Pilot assistant. The main reason for the expansion is the imminent opening of new New York UHF Channel 41, which will specialize in Spanish-speaking music shows. Price said that the new channel which has announced a large budget will be an appealing outlet for artists who don't get much network assignments because of language barriers.

(Another problem Price said he encounters in getting some of his 12 bands—including Ray Barretto, Pete Terrace, Willie Bobo, Cal Tjader — on TV is that shows don't want to hire an entire band.)

Another way Price is hustling to promote his groups is through variety packages for

tours. He's got a Town Hall concert coming up March 24, which he expects to be the kick-off of a lengthy tour.

Price also plans to go out with his bands for individual promotion. "This whole business is promotion and advertising," he said last week. "Night club owners call me up for a name Latin group and then they put a little ad in the paper and nothing happens. And they wonder what went wrong. I've told people, 'If you're going to skimp on ads, don't bother'."

And speaking of club bookings, Price spends much time asking clubs in New York and out-lying areas to institute Latin nights one or two times a week. He's off to the Coast soon to help a number of California clubs start their Latin nights.

"The people there aren't sure how to go about it. So I'm going to go out and help. It helps them and it helps me."

Other media he contacts about the potential of Latin American music is radio. "I try to talk to stations about programming Latin American shows. One station I persuaded to try a show once a week now has a Latin American music show four times a week," he reported.

Price started Global Agency eight years ago, when he found that his band was losing bookings to Latin American bands. He figured if-you-can't-beat-'em-join-'em-wise and now he's got a going concern that keeps him going.

Another direction he is going in is record production. He's recently put together a new band. "Frequently I find that Latin American recordings don't sound as good as they should because people don't seem to spend time doing it. I don't understand this. So I've put together a band of Latin American musicians. The funny thing is they're all Jewish and Italian."

Dot's Prodigals

Dot Records has signed the Prodigal Sons to an exclusive, long-term contract, with sessions currently taking place for a release in about three weeks.

Group, now appearing at New York's Peppermint Lounge, is managed by MCM Talents and booked by Associated Booking.



en record world

DESDE NUESTRO RINCON

Internacional

By TOMAS FUNDORA

(This column appears first in Spanish and then in English.)

El sello Dicesa de El Salvador acaba de lanzar un sencillo de **Eduardo Fuentes** conteniendo "Cominciano ad Amarci" y "Si Fasera." Dicesa distribuye los sellos RCA, Fuentes, United Artists, Hispavox, Falcon, Bronco, Buena Vista, Virrey, Roulette, DCA, Camden, Disneyland, Musidisc, Tico, Tito, Roble y fabrican su propio sella DCA. Nos anuncian también la firma del cantante **Pablo Rios**, del cual lanzarán esta semana un sencillo conteniendo el team de **Manzanero** titulado "Ciego" que promete tener buen volumen de ventas.

Miami Records Distributing lanzó en su línea Columbia MDC su primer larga duración en características "Stereo." Se trata del titulado "Yo, Tú y las Rosas" en un interpretación del conjunto músico-vocal **Los Piccolinos** . . . Actuará **Magda Franco** (Columbia) en la ciudad de Los Angeles en Julio . . . Actuarán en Chicago y el Medio Oeste de Estados Unidos los populares **Alegres de Terán**, intérpretes de la canción norteña . . . Regresó a Medellín, Colombia, **Don Pedro Fuentes**, Gerente General de Discos Fuentes de Colombia, después de un viaje de negocios a Estados Unidos . . . Se presentará en el programa "Estrellas en Miami" el popular **César Castro**, conjuntamente con la gran Orquesta Colombiana **Los Millonarios**. En este programa acaban de lograr un éxito connotado los intérpretes del **Gran Trío** y se presentarán esta semana **Vicentico Valdés** y **Chucho Avellanet**. "Estrellas en Miami" comienza en dos semanas a proyectarse en la pantallas televisoras de Puerto Rico, Nueva York, Chicago, Tampa, y Houston. Se están dando todos los pasos necesarios para lograr la exhibición de esta programa en diversas capitales suramericanas, convirtiéndose de inmediato en el primer programa de televisión con caracteres internacionales . . . Al mismo tiempo se acaba de lanzar en Miami el programa "Estrellas Musart" realizado en México y que ha contado de inmediato con una gran teleaudiencia.



Eduardo Fuentes



Magda Franco



Louie Enriquez

Agradecemos profundamente las cartas recibidas felicitándonos por nuestros comentarios relacionados con el desarrollo de la radio latino en Estados Unidos, publicados recientemente y en ocasión de haber logrado la WFAB de Miami el mayor "rating" de audiencia entre todas las emisoras de esa ciudad, incluyendo las norteamericanas. Entre todas se destaca la recibida del disc-jockey **Louie Enriquez** de la KBUZ (AM & FM) de Phoenix, Arizona, que lleva varios años luchando por imponer en su territorio el nuevo sonido de la música latino moderna, y nos agrega Louie en su carta "Les doy gracias a los individuos que han logrado imponer la mezcla del sonido R & B con el latino, haciendo que los oyentes en este área estén aceptando ampliamente esta nueva expresión musical" Louie sigue con detenimiento las informaciones de Hit Parade de Record World, especialmente las de **Symphony Sid**.

Firmó con Discos Columbia de España la ganadora del primer premio de T.V.E. de guitarra clásica **Mercedes**. Con su estilo y voz tan personal e inconfundible, grabará **Mercedes** su primer disco para este sello dentro de las próximas semanas. Actuando en Madrid los populares **Santy** y **José Luis Galo** . . . Siguen triunfando rotundamente **Los Pic Nic** de Hispavox . . . Ocupa primeros lugares de venta en Colombia el "álbum" de **Raphael**

(Continued on page 136)

ADORO

de **ARMANDO MANZANERO**

últimas grabaciones
Ray Anthony—Capitol
Carmita Jimenez—Sonoradio

CIERRA LOS OJOS

de **CARLOS Y MARIO RIGUAL**

Hermanos Rigual—RCA
Marco A. Muñiz—RCA
Alberto Vazquez—Musart
Gil Sevil—Montilla

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Latin American Single Hit Parade



NEW YORK

1. **ADORO**
Autor: Armando Manzanero
Roberto Ledesma (Gema)
2. **MR. TRUMPET MAN**
Autor: R. Ray-B. Cruz
Ricardo Ray (Alegre)
3. **DECORACION DE RECUERDOS**
Rafaelito Muñoz (La Flor)
4. **SI VUELVES TU**
Autor: Mauriat-Mamoudy-Yoli
La Lupe (Tico)
5. **EL ROSARIO DE MI MADRE**
Autor: Mario Cavagnaro
Trio de Oro (Remo)
6. **VACIO**
Autor: Isaías Martínez
La Lloroncita (Pop Art)
7. **TOMA MI CORAZON**
Autor: Salomon Alicea
Gran Trio (Dávila-Montilla)
8. **BESOS QUE MATAN**
Efrain Talavera (La Flor)
9. **THE HUSTLER**
Willie Colon (Fania)
10. **SUBWAY JOE**
Autor: Joe Bataan
Joe Bataan (Fania)
11. **TRISAGIO DEL SOLTERO**
Autor: Montecristo
Los Wawanco (Ansonia)
12. **ESO SI SE LLAMA QUERER**
Autor: D.R.
Monguito (Fania)
13. **AFRICAN TWIST**
Autor: E. Palmieri
Eddie Palmieri (Tico)
14. **SOUL DRUMMER**
Autor: R. Barreto
Ray Barreto (Fania)
15. **ANTES QUE TU**
Johnny Albino (Starbright)

Latin Deejay Reports

Dick (Ricardo) Sugar from WHBI reports his "Top Latin Dozen" as follows: 1. "I'm Insane," Joe Cuba. 2. "Mr. Slick," T-n-T Band. 3. "That's How Rumors Start," Joey Pastrana. 4. "Caress Me," Joe Cuba. 5. "Mary Wanna," Lat-Teens. 6. "Soul Drummers," Ray Barretto. 7. "Subway Joe," Joe Bataan, and "Let's Get Stoned," Lebron Brothers. 8. "Soul Sister," Joe Panama. 9. "Si Vuelves Tu," La Lupe. 10. "Adoro," Roberto Ledesma. 11. "Juicy," Mongo Santamaría, Jr. 12. "Sister Sue," A&J.

Tifton Parties

Tifton International record producers have returned from Ireland, Hawaii and Mexico where they research material and sounds to insure authenticity for the newest additions to the label's series, "Recorded Live at a Party."

The new albums, available nationally on March 25, include "Live at a Hawaiian Luau," "Live at a Mexican Mariachi Party" and "A Grand Irish Party." The Tifton Live Sound records which retail at \$2.49 are sold by Ambassador Record Corp. of Newark, N. J.

PUERTO RICO - SINGLE - HIT PARADE

1. **MR. TRUMPET MAN**
Ricardo Ray (Alegre)
2. **MI GRAN NOCHE**
Raphael (Allied Parnaso)
3. **ADORO**
Roberto Ledesma (Gema)
4. **MIENTRAS EL MUNDO DUERME**
Gallito de Manatí (BMC)
5. **PATA PATA**
Porfi Jiménez (Velvet)
6. **VACIO**
La Lloroncita (Pop Art)
7. **SAL Y AGUA**
Emilio Quiñonez (Palma)
8. **EL NAUFRAGO**
Gran Trio (Dávila)
9. **CUANDO TU NO ESTAS**
Raphael (United Artists)
10. **NO TE VAYAS**
Gallito Manatí (BMC)

MIAMI - SINGLE - HIT PARADE

1. **ADORO**
Roberto Ledesma (Gema)
2. **TOMA MI CORAZON**
Gran Trio (Dávila)
3. **CUANDO SALI DE CUBA**
Los Fabulosos (Madiner)
4. **CUANDO VUELVA A MI TIERRA**
Steve Alaimo (Atco)
5. **LA BALADA DEL VAGABUNDO**
Lucho y Luchito Gatica (Capitol)
6. **LA PRIMERA PIEDRA**
Celia González (Alegre)
7. **EL ERA MI AMIGO**
Gloria Mirabal (Gema)
8. **PATA PATA**
Porfi Jimenez (Velvet)
9. **SI VUELVES TU**
La Lupe (Tico)
10. **ARRIBA**
Rolando Laserie (Musart)

Mira Distribs Dorset

The new George Greif-Sid Garris label, Dorset, will be distributed by Mira Records. Dorset's initial release is the first instrumental version by Fuzzface of the hit single "Mighty Quinn."

In a combined promotion campaign aimed at djs, Dorset and Mira sent out five teaser mailings, one of which consisted of an untitled dub along with a mysterious wax sealed card requesting the dj to listen before breaking the seal. Inside was the Dorset label of Mighty Quinn.



Latin American Album Reviews

EL HIT DE MANTEQUILLA

FERNANDO SOTO y sus PARODIAS
Starbright SLP-989.

Interpreta Montequilla con su gracia espontánea las parodias de varios éxitos. Entre ellos resaltan: "Para Todos los Tamaños," "Amanecí a Codazos," "Cuatro Suspiros," "Sobras," "Fó" y "Yo Soy el Buey."

Fernando Soto is a great comedian. A change of the lyrics in each one of these hits adds a humorous touch. Superb! Included: "El Ocho," "Llamame," "Fabricio, Simplicio," others.

★★★★
A TI MEXICO

CELIA CRUZ CON LA SENORA DE MEMO SALAMANCA—Tico LP 1164.

Celia rinde un excelente repertorio en el cual brilla "Matías Pérez Boogaloo." Se incluyen: "Cuando Estoy Contigo," "Afecto y Cariño," "Serenata Mulata," "Por esa Puerta" y "Cierra los ojos" entre otras.

Celia is selling big! Featured: "Como un Volcán," "Añoranza Maternal," "Me Acusan de Robar" and "Porpurrís Mexicanos Nos. 1 y 2."

★★★★
TELL IT LIKE IT IS

JOHNNY ZAMOT—Decca DL 4945.

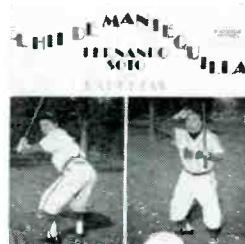
Johnny se revela como un gran intérprete del boogaloo. Su incluyen "Baby, Bring it to Me," "Tu Baila Boogaloo," "Harlem Boogaloo," "Latino Baby" y "Johnny's Boogaloo."

Zamot is heading up with his Boogaloo interpretations. In this cut: "You Dig," "Hey Girl," "You Cheated on Me," "Harlem Boogaloo," "Tu Baila Boogaloo," more.

★★★★
LUIS AGUILE—Mardi Gras LP 5031.

Magnífica grabación en la cual se incluyen "Cuando Salí de Cuba," "Miguel e Isabel," "La Banda," "Perdona" y "Soy Como Quieres Tú." Original Sonoplay de España.

This album contains two hits, "Cuando Salí de Cuba" and "Miguel e Isabel." Excellent arrangements and outstanding vocals by Luisto Aguile.



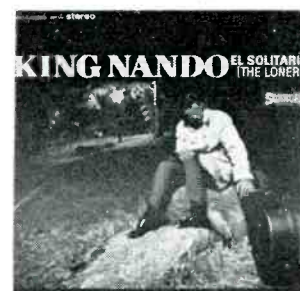
TICO - ALEGRE

FEATURED ALBUMS OF THE WEEK



TICO SLP-1167

QUEEN OF LATIN SOUL
La Lupe



SWINGER RECORDS SLP 154

EL SOLITARIO (THE LONER)
King Nando

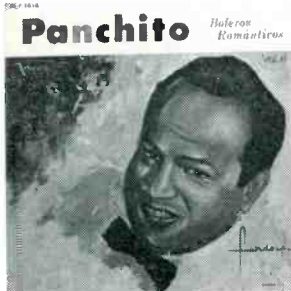
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Symphony Sid's Latin Top 10

WEVD—New York

1. **IQUI CON IQUI**
Ricardo Ray—Alegre
2. **SOUL DRUMMERS**
Ray Barretto—Fania
3. **THAT'S HOW RUMORS START**
Joey Pastrana—Cotique
4. **JUICY**
Monguito Santamaria—Fania
5. **JUMPIN' AROUND**
J. Rodriguez & Angel Rene—Mardi Gras
6. **SOLITARIO**
King Nando—Swinger
7. **AFRICAN TWIST**
Eddie Palmieri—Tico
8. **LET'S GET STONED**
Lebron Bros.—Cotique
9. **ABORO**
Roberto Ledesma—Gema
10. **FREAK OFF**
Orchestra Harlow—Fania

ANSONIA RECORDS PANCHITO

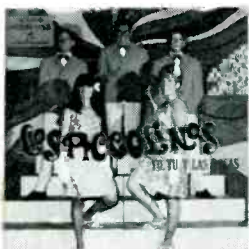


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"SENCILLOS" ESCOGIDOS DE LA SEMANA (Single Picks of the Week)



LA LUPE
"BUSAMBA"
"LA TIRANA"
TICO T-517

★★★★★
EL GRAN COMBO
"PATA-PATA"
"VOY"
GEMA 1589

★★★★★
FELIPE RODRIGUEZ
"CHICAS DE NUEVA YORK"
"AHORA NO"
RCA 76-2571

★★★★★
ANTONIO AGUILAR
"ENVILECIDA"
"EL DESENGAÑADO"
MUSART 45-4357

★★★★★
LOS JOHNNY JETS
"TRES REGALOS"
"LA MINIFALDA DE REYNALDA"
DISCOS COLUMBIA 9983

Bron Musicor Europe Rep

NEW YORK — Arthur Talmadge, President of Musicor Records and its R&B affiliate Dynamo Records, announces an agreement with Gerry Bron of Bron Artists Mgt., Ltd., London, to represent the labels' artists and product in the European market.

Bron will direct all the personal appearances and activities of Musicor artists in England and on the Continent and, in addition, promote the play and help stimulate the sales of all current and future Musicor and Dynamo releases. He will work closely with Musicor's licensees and affiliates throughout Europe in this endeavor.

Nilsson Scores Film

Nilsson, young RCA Victor singing discovery whose original songs have also been recorded by the nation's top artists, has been signed by producer-director Otto Preminger to compose the score and title theme for his production of "Skidoo," starring Jackie Gleason and Carol Channing.

Desde Nuestro (Continued from page 134)

titulado "Digan lo que Digan," que ha causado tanta conmoción internacional. Entre tanto, en México, Capitol se enfrenta a grandes críticas y consideraciones rígidas ante el lanzamiento por este sello de la grabación antes mencionada. Gamma ha pedido acciones fuertes de parte de la AMPRODIS, que pudiesen llevar hasta la expulsión de dicho sello de la citada asociación de fabricantes de discos de México, por haber violado acuerdos tomados en relación con la determinación de todos sus miembros de no lanzar dicha grabación al mercado en México. Capitol por su parte manifiesta que solo ha sacado a la venta reproducciones de obras lanzados por la EMI de Londres, empresa representada por ellos en la nación azteca.

La Cámara Argentina de Productores e Industriales de Discos Fonográficos acaba de constituir su Comisión Directiva del siguiente modo: **Néstor Selasco** (Sicamericana) Presidente, **Hugo Persichini** (Phonogram) Vicepresidente, **Armando di Guglielmo** (CBS) Secretario, **Robert F. Cook** (RCA) Tesorero y el cuerpo de vocales constituido por **Edward Insley** de Odeón, **Jorge Esperon** de Prodisa e **Ian Morris** de Famous. Como Revisor de Cuentas fué designado **Atilio Suvá** de Surco y **Enrique O. Rosso** de Odeón como Secretario Ejecutivo . . . Debutó la cantante brasileña **Elza Soares** en México.

* * *

Lend an Ear . . . In English

Dicesa label from El Salvador released a single by **Eduardo Fuentes** containing "Cominciano ad Amarci" b/w "Si Fasera." Dicesa distributes in El Salvador: RCA, Fuentes, United Artists, Hispavox, Falcon, Bronco, Buena Vista, Virrey, Roulette, Dandem, Disneyland, Musidisc, Tico, Tito, Roble and their own label, DCA. This label will also release a single by **Pablo Rios** containing "Ciego."

Miami Records Distributing released under their label Columbia MDC their first stereo album by **Los Piccolinos** featuring their hit, "Yo, Tú y las Rosas" . . . **Magda Franco** (Columbia) will perform in Los Angeles in July . . . **Los Alegres de Teran** will tour Chicago and the mid-West this month . . . **Don Pedro Fuentes** from Fuentes, Colombia, is back in Medellín from a trip to the states . . . **Cesar Castro** will perform on the "Stars in Miami" popular TV program taped in Miami which will be televised in several cities in the states. Among them: Chicago, New York, Houston, Tampa, Los Angeles and San Juan, Puerto Rico. **Chucho Avellanet** and **Vicentino Valdés** will be in this program next week. "Estrellas Musart," a program taped in Mexico, is being shown in Miami with great success.

We deeply appreciate all letters received congratulating us for our comments regarding the progress in Spanish radio broadcasting in the states. One of them by **Louis Enriquez** from KBUZ, Phoenix, Ariz. deserves our greatest thanks. Louie has been a strong crusader of the "Modern Latin Sound" in his territory. Louie says in his letter: "Thanks to the new blend of R & B and the Latin beat, people in this area are finally grooving with the sound." He programs the latest releases from the East Coast and keeps an eye on **Symphony Sid's Top 10** listing printed in **Record World** weekly.

Discos Columbia from Spain signed **Mercedes**, the winner of T.V.E. contest of classic guitar of Spain. With her different style, **Mercedes** will smash with her recording to be released promptly by Columbia in that country . . . **Santy** and **José Luis Galo** are performing in Madrid . . . **Los Pic Nic** from Hispavox are a success in Spain.

Camara Argentina de Productores e Industriales de Discos Fonograficos established their Board of Directors as follows: **Nestor Selasco** (Sicamericana), President; **Hugo Persichini** (Phonogram), Vice President; **Armando di Guglielmo** (CBS), Secretary; **Robert F. Cook** (RCA), Treasurer.

Burston to Musicor

NEW YORK — Jimmy Burston, veteran promo man out of Washington / Baltimore area, has joined the staff of Musicor and Dynamo Records as a field promotion man, announces Irwin Rawitz, promo chief.

Ford Signings

NEW YORK — Ford Records has signed Italian baritone Matteo to a long-term recording contract. Also signed last week was Toni Eden, pop singer from Chicago.

record world
TRADE STIRS

Barbara Skydell has joined Premier Talent Associates as an agent in the College Department, announces Frank Barsalona, president.

Mitch Manning's newly formed M.M. Promotions is handling the promotion for the **Baloon Farm** ("Question of Temperature") on Laurie. Also, the **Music Bachs**, Date artists, with their new release, "The Clown" c/w "Life and Death."

Morton D. Wax & Associates has been named Public Relations Counsel for AGAC (American Guild of Authors and Composers).

Alex Kramer of the American Guild of Authors and Composers announces that several well-known personalities have joined AGAC. New members include: **Adolph Green** and **Betty Comden**; **Rube Goldberg**; the Estate of **Langston Hughes**. AGAC has recently kicked off a new recruitment program.

Carol Coviello has been named manager of Fuller Music Publishing Company.

Critical reaction and heavy sales in the New York, Los Angeles and San Francisco areas has warranted an all out sales campaign on the new **Bunky and Jake LP** on Mercury Records.

Don Costa has been set to arrange and conduct an album for **Barbra Streisand** and Columbia Records. **Jack Gold** will produce. Costa also will arrange and produce an album for **Patti Page**.

Pepper Unveils Stereo Library

MEMPHIS — Pepper & Tanner, Inc., announce it will unveil the first full stereo library service for radio stations at the National Association of Broadcasters convention in Chicago.

The new service will offer exactly timed commercial music tracks of every mood, plus fanfares, stingers and unusual sounds of every type. It will supplement the two library services already offered by Pepper—The Creative Service, and the Mars Library Service, according to Ralph Stachon, Vice President and National Sales Manager.

A year's free subscription will be the grand prize awarded in a "Now Sound of Pepper & Tanner" drawing which will be held at Pepper's NAB hospitality suite in the Conrad Hilton in Chicago.

record world
en
Puerto Rico

By **RAOUL AGUILAR**

Muy generosa la actitud de Radio Aeropuerto Internacional con el almuerzo homenaje a todos los distribuidores de la industria del disco en la isla. La clase disquera respondió a la cita del amigo **Pepin Navarro**, director de dicha planta radial. El ídolo de la juventud, Raphael, sigue acaparando la atención del público Ri-



Danny Rivera

queño y las ventas de sus distintos discos, se mantienen en alto . . . Será este mes la primera vista del juicio por la demanda presentada contra Allied-Parnaso por la empresa Hispavox-United Artists. No hay duda que el ritmo "boogaloo" gusta un horror y vino para quedarse por largo tiempo en Borinquen. Ahora esta bien pegado **Ricardo Ray** con su Mr. Trumpet Man.

Muy contento **Freddie Garcia** de Ultra Records por su reciente éxito "Companas de la Iglesia" que interpreta magistralmente el **Gran Trío** para el sello Dávila. Otra artista muy querida y que sigue vendiendo muy bien es **La Lloroncita**. Se espera en breve la reaparición en los escenarios de Borinquen, de los consagrados **Gemelos del Sur**, creadores de "La Mentira Piadosa." Es casi seguro que los traiga el dinámico **Tony Chirolde**.

Roberto Pagés de Velvet está muy contento con las ventas logradas por su disco de **Porfi Jiménez** "Pata Pata," a falta del original de **Miriam Makeba** de Reprise que es difícil conseguir en Puerto Rico. Otro que va hacia arriba es **Rolando Laserie**, precisamente con su versión de "Arriba." Eufórico el amigo **Mont**, distribuidor de Gema, quien no tiene un minuto de descanso por la abrumadora vente que está teniendo el último "elepé" de **Roberto Ledesma** "Adoro." En la misma forma se encuentra **Mena** de la RCA con los "elepés" de **Manzanero**. Vimos en "Sábado de Estrellas" al **Indio Araucano**. Se mantiene muy bien y su voz no ha perdido brillantés alguna. Muy her-

mosa su canción "Adiós Cuba" que seguramente ya ha sido llevada al acetato por el sello **Vilton** . . . Trunfa la interpretación de **Danny Rivera** (Velvet) de "En Una Copa de Vino" que sube en ventas como la espuma . . . Se separaron amigablemente **Alfred D. Herger** y **Paquito Cordero**. Esta último se irá con su sello **Hit Parade** y **Herger** se unió al empresario **Max Muñiz** para producir programas de "Nueva Ola" por la televisión y descubrir nuevos valores para su nuevo sello disquera. Se están produciendo muchos cambios en la televisión borinqueña. Nuevos programas serán lanzados al aire próximamente. Entre ellos de destaca el "Estrellas en Miami" que será visto en Puerto Rico por el Canal 11 a todo color todos los lunes en la noche de 8:30 a 9:00, producido por **Tomás Fundora**.

ASCAP Meeting

NEW YORK—The semi-annual East Coast membership meeting of ASCAP will be held on Thursday, March 28, at 2:30 p.m. in the Grand Ballroom of the Park-Sheraton Hotel in New York, ASCAP President Stanley Adams announces.

New Publishing, Disk Deals for CBS International

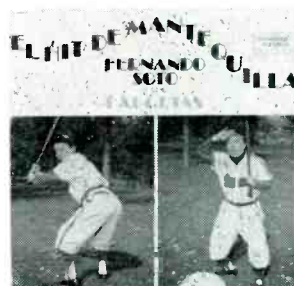
Sol Rabinowitz, Director of Records Acquisition and Publishing Operations for CBS International, reports the recent completion of a number of publishing and record deals.

The entire catalogs of several United States publishers will now be available for sub-publishing by CBS International publishing companies in various parts of the world.

Sub-publishing rights for the catalogs of **Jaypaul** and **Robwil Music**, subsidiaries of **MTA Records**, have been obtained for all parts of the world excluding the United States, Canada and Spain. CBS publishing companies throughout Latin America may now sub-publish **Bill Lowery's Lowery Music** catalog. The catalog of **Bob Crewe's Saturday** and **Genius Music** will be exploited by CBS publishers in Brazil and other parts of Latin America. **Greenwood, Blackhawk** and **Dayton Music** will all be available for sub-publishing by CBS in Mexico and Central America.

In a combination recording and publishing deal for Latin
(Continued on page 145)

STARBRIGHT PRESENTA:



Fernando Soto y sus parodias
SLP-989



Angel Luis Garcia
(El Profesor Que Canta)
SLP-992



Johnny Albino ("El Unico")
LSP-164



Gil Suarez y sus
Hi Latins
SLP-991

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Parada 27, Hato Rey
Tel. 767-5542

RECORD WORLD'S

PRIZE WINNING
JAZZ SECTION

record world  **JAZZ**
Taking Care of Business
by Del Shields

On a recent Sunday night, a black girl stood on the stage of the Coconut Grove in the aristocratic Ambassador Hotel, Los Angeles, before an audience that swelled the room and proclaimed that, in a time when there is much conflict in America, she wanted to say something positive about the country.



Del Shields

Here was an unlikely spokesman.

She was unlikely since she is a product of Detroit's black bottom; daughter of a Baptist minister whose early life was spent singing—about her "faith that was built on nothing less than hope itself."

But, this girl raised her voice, and as Marty Paich cued the orchestra and she stood there in the spotlight, a song came out that spelled the words of "The House I Live In." She then segued into "When Johnny Comes Marching Home" and topped it with "The Impossible Dream."

With these three songs, Kim Weston was able to convey to an audience invited by the West Side Branch of the NAACP for a benefit performance that she had a great stake in the country.

And the house she sang about was the house of everybody in the audience.

"The Impossible Dream" was no longer an impossibility, but a reality within the grasp of all.

She then revitalized the "Negro National Anthem." Years ago, the great historian James Weldon Johnson felt the black populace of the country needed a marching and rallying song and consequently wrote this great emotional poem and set it to music, entitled, "Lift

Every Voice and Sing."

Miss Weston gave it a moving and soul-probing interpretation. She punched every note and almost moved the audience to a shouting frenzy. The guests rose and began singing along with her. They accompanied her with clapping and the stage had been set with a number of singers who were in the back of the room, whose pulsating background gave the tune an extra lift.

"Lift Every Voice" touched every heart and soul and just might be the beginning of a new theme song for the movement throughout the country, as "We Shall Overcome" has become the song of hope.

Miss Weston was presented by MGM Records, who underwrote the cost for her benefit performance. She began her program with a quartet of sleek dancers who brought her on after a swinging series of intricate routines.

Opening with "Gotta Move On" with the band in high gear, she offered "The Beat Goes On," "If You Go Away," "Let Someone Believe in You" and "There's a Place."

Miss Weston proved that a night with her has placed her firmly on the ladder of stardom as a tremendously talented and very polished but warm singer.

The band, directed by Paich, proved superb in their backing. Paich's arrangements were tasteful and imaginative.

'Re-Jak-It' Covers Released by Globe

HAUPPAUGE, L.I. — Globe Albums has announced release of record jacket covers called "Re-Jak-It" to replace original covers, dress up and/or protect one's disk library.

The jacket replacements come in three styles (all colors), pop, classical and psychedelic, selling for \$1.49 each. Unveiling of the new "Re-Jak-It" is set to take place at the NARM Convention on March 17 in Florida, according to Lee Halpern, President of Globe.

Skye Sets First LPs

NEW YORK — Skye Recording Co., Ltd., announces that it will begin shipping its first releases on Wednesday, March 20.

The new recording company, formed by Cal Tjader, Gary McFarland and Gabor Szabo, will offer albums by each of the artist-principals. They are as follows: "Bacchanal" by Gabor Szabo; "Solar Heat" by Cal Tjader; and "Does the Sun Really Shine on the Moon?" by Gary McFarland.

Skye sales chief Lenny Lewis will be at the NARM convention in Miami to present the new albums.

Verve Bows Golden Singles Line

HOLLYWOOD, FLA.—Verve Records debuted a new line of pop and jazz singles of the golden oldie variety at the NARM Convention here this week called the "Verve Sounds of Fame" series of hit singles.

The line was introduced by label manager Jerry Schoenbaum who explained that the new series contained 100 of the biggest Verve sellers of all time. He also emphasized that all phases of the new Verve catalog were included, the big hit pop artists like the Righteous Brothers as well as the solid pop-jazz entries as Jimmy Smith, Stan Getz and Wes Montgomery.

"Sounds of Fame" will be shipped to distributors in a complete pre-pak set-up display browser box. The browser has a pop-up top that becomes an identifying Verve Sounds of Fame sign and it also contains divider cards which identify each of the 100 selections.

Bryant Re-signs



Pianist Ray Bryant, seated, is shown re-signing a new long-term contract with Cadet Records. At left is Phil Chess, President of Cadet Records.



TOP 20

JAZZ

LP'S

1. **A DAY IN THE LIFE**
Wes Montgomery—A&M LP/SP 2001
2. **THE BEST OF WES MONTGOMERY**
Verve V/V6 8741
3. **GROOVIN' WITH THE SOULFUL STRINGS**
Cadet LP LSP 796
4. **THE SORCERER**
Gabor Szabo—Impulse A/AS 9143
5. **74 MILES AWAY**
Cannonball Adderley—Capitol T/ST 2822
6. **THE GLORY OF LOVE**
Herbie Mann—A&M 2003: SP-3003
7. **RESPECT**
Jimmy Smith—Verve V/V 6 8705
8. **HOUSE OF DAVID**
David "Fathead" Newman—Atlantic 1489 SD
9. **HUGH MASEKELA IS ALIVE AND WELL AT THE WHISKEY**
Uni 3015: 73015
10. **THE ELECTRIFYING EDDIE HARRIS**
Atlantic 1495/SD 1495
11. **CRY YOUNG**
Ahmad Jamal—W. Voices—Cadet LP/LPS 792
12. **JOURNEY WITHIN**
Charles Lloyd—Atlantic 1493/SD 1439
13. **SORCERER**
Miles Davis—Columbia CL-2732: CS-9532
14. **THE BEST OF JIMMY SMITH**
Verve V/V6 8721
15. **OM**
John Coltrane—Impulse A/AS 9140
16. **LOVE-IN**
Charles Lloyd—Atlantic 1481 SD
17. **THE BEST OF STAN GETZ**
Verve V/V6 8719
18. **UP POPS RAMSEY LEWIS**
Cadet LP/LPS 799
19. **EXPRESSION**
John Coltrane—Impulse A/AS 9120
20. **MR. SHING-A-LING**
Lou Donaldson—Blue Note BLP-4271: BST-84271

Money Music (Continued from page 26)

Neil Diamond; Nancy Sinatra; Jimmy Ruffin. Loves: "Something's Going On," Blood, Sweat, & Tears, Col. "Could be a hit single if it were cut down and edited. It's jazz-rock," says Ferdie.

Monster chart action on "Sittin' with the Guru," Strawberry Alarm Clock.

Uni is rolling with their fantastic new group fever tree, and the LP ships March 27. It is a totally new concept, and is just great. It's a supergroup.

Hy Lit Pick of the Week: "I Will Always Think About You," New Colony 6. Again congratulations to Hy for being first to make the Sly & Family Stone a smash.

Biggest LP in Chicago: Rotary Connection says Howard Bednoe. It's also gigantic in Cleveland.

WDRC, Hartford, Spotlight Song: "Love Machine," Roosters, Philips. Picks: "Goodbye Baby," Boyce & Hart; Hesitations; Neil Diamond; Lanzer & Randell; Nancy Sinatra; Fairchilds; Dave Dee Dozy; Lettermen; Freddy Scott; John & Lili; Lollipop Shoppe; Guy Marks; Rose Garden; Billy Joe Royal; Moods; Tony's Tigers.

WING, Dayton, Pick: "Big Blue Balloon," John Hartford, RCA. Ray Stevens; People; Neil Diamond; 4 Jacks; Steve Alaimo.

KIMM, Rapid City, South Dakota, writes, "Thank you for your tremendous help via 'Money Music' in programming music for KIMM. Since the first of the year when I became Music Director I've used your column almost exclusively in selecting new records for our playlist. Thanks to tips like the Troggs, we put it on and it became #1 in three weeks. It was the most requested record in months." On: "My Mother's Eyes," King Bros.

WPOP, Hartford, Smash: Bobby Goldsboro; "Woman's World," Rain Allison.

New Oscar Toney: "Never Get Enough of Your Love." Hit Record: "Come Live With Me," Tony Scotti, World-Pacific. Broke big in Minneapolis and WPOP, Hartford. From the film, "Valley of the Dolls."

WKDA, Nashville, Pick: Norro Wilson. On: Roy Redmond. Smash: Percy Sledge.

WISP, North Carolina, Picks: Intruders; Barbra Streisand. The book for Detroit is a three-county metropolitan area. TKLW is #1 in Pulse except 6 to 10 a.m.

Newbeats selling in Louisville, "Bad Dreams." Hot Biscuit Disc Co. has a fantastic new release: "Stop Along the Way," Timothy Carr. Drake stations have gone on it. Promo man Johnny Bond discovered Carr in a meat market. Bob Finiz produced . . . Colgems is all out on the Fountain of Light . . .

(Continued on page 144)

Appell, Broughton To Bright Tunes

(Continued from page 26)

cluding "He's So Fine," "Denise," "I Hear Trumpets Blow," "Hear the Bells," "Tonight I Fell in Love," "Nobody Knows What's Goin' on (in my Mind) But Me," "When Summer is Through," "Tonight I Met an Angel," "March (You'll Be Sorry)," "Strange, Strange Feeling," "La Bomba" and many others.

Both Appell and Broughton will work in close conjunction with the many staff writers under contract to the corporation.

Appell's musical background dates back to high school when he arranged music for the big-name bands, and also as a recording artist for London and Decca Records. He worked closely and appeared on TV with the late Ernie Kovacs. Appell

was formerly with Cameo Parkway Records as an executive record producer and arranger.

Broughton attended both New York Community College and Pace College. Thereafter he was a disk jockey and announcer on WABC-FM, WBFM-FM, WJRZ and WHBI.

Conducting Negotiations

Negotiations are at present being conducted with publishers throughout the world for new foreign representation of Bright Tunes Music's extensive catalogue.

Seymour Barash, the General Counsel for Bright Tunes Music Corp., stated that Appell and Broughton will not only direct their large staff of writers, but will also continue the "open door policy" of the corporation by auditioning and listening to material of any new writer at the corporation's offices, 1697 Broadway, New York City, N. Y.

Jackson Hosts Palisades Shows for Fifth Year

Again Produced in Association With Record World

Hal Jackson noted disk jockey and radio personality, has been signed for the fifth consecutive year to host and produce the star studded recording star shows at Palisades Amusement Park, Palisades, N.J.

Produced once again in association with Record World Magazine, the in-person, all-star shows will be presented free every Saturday and Sunday afternoon at Palisades Park, starting with the opening Saturday, April 6.

In addition to hosting and producing the Saturday and Sunday afternoon shows at Palisades, Jackson will also be broadcasting his live Saturday WNJR show direct from the Park from 3 to 6 p.m., spinning records and interviewing the stars who appear on his live show which precedes the broadcast.

As an additional attraction for teens, Jackson will also present fashion shows for both teen boys and girls, featuring the latest collection of clothes from American and British leading designers and manufacturers.

Greater Exposure

"This year, in addition to presenting the nation's top recording stars and groups, we will present stars of motion pictures, TV, Broadway shows and nightclubs on our weekend shows," says Jackson. "We will provide stars appearing on our weekend afternoon shows even greater advertising, publicity, promotion, prestige and personal appearance exposure than ever before."

Publicity and promotion representatives and managers of recording, motion picture, TV, Broadway and nightclub stars, are invited to contact Jackson for appearances on the shows by writing to him at Palisades Amusement Park, Palisades, N.J. 07024, or by phoning him at area code (201) 945-1000.

Jackson is planning a star-studded spectacular for Palisades Amusement Park's opening weekend, Saturday and Sunday afternoons, April 6 and 7. He will also host a TV special, "Clown Town," based on songwriter Gladys Shelley's song featuring top recording

stars from Palisades this spring. The half-hour TV special in full color will be featured on WPIX-TV, Channel 11. ("Clown Town" will soon be released on United Artists Records featuring Shirley Bassey.)



Hal Jackson

ROULETTE'S Aces of the Week

A "I LOVE HOW YOU LOVE ME" The Loved Ones

R 7003

"MONY MONY" Tommy James & The Shondells

R 7008

ROULETTE



London Lowdown

By JEAN GRIFFITHS

LONDON—Although Bill Cosby is still only known over here via his TV show "I Spy," it shouldn't be too long before he is a top record name as well. "Hooray for the Salvation Army Band," his own composition, was released here through Pye label on March 8 . . . A weird title but getting enough exposure to happen "William Chalker's Time Machine" by the **Lemon Tree** . . . **Leon Ashley** head of Ashley Records, Nashville, in London for 24 hours this week . . . Young artist with 29 major network shows to his credit is **Malcolm Roberts**. He is hoping this will help his latest records into the charts, "Best of All There's You," written by **Norman Newell** and **Ortolani** from the film "Biggest Bundle."

RCA issuing the **Jim Reeves** track "When I See the Blues (In Your Pretty Brown Eyes)" for March 15 release . . . **Fred Jackson**, head of Mason Music, was delighted with the success of the British Evening in Berlin concert he arranged. Artists included **Roger Whittaker**, **Janie Marden** and **Tony Osborne** as Music Director. Jackson is hoping that the Germany Eurovision song, written by **Horst Jankowski**, will be well placed, as he has acquired the rights for his Fanfare Music Co. . . . "The Truth About Bonnie and Clyde" will be an early April RCA album release. It starts with the theme from the picture "Foggy Mountain Breakdown" written by **Earl Scruggs**, then goes into the story spoken by **Billie Jean Parker** (Bonnie's sister) and **Judd Collins**.

Top songwriting team **Mitch Murray & Peter Callander** heading for New York on March 24 for a seven-day stay at the Park Sheraton. The purpose of the trip is to look into the possibilities of a set publishing outlet for their songwriting activities . . . **Mick Jagger's** comments on the Beatles' "Lady Madonna" single: "If Paul had done it like 'Long Tall Sally' it would have been much groovier" . . . "All Systems Freeman," top dj **Alan Freeman's** TV show, ends on March 29 . . . Singer **Sandie Shaw** leaving hospital this week after an operation.

Holland Happenings

By WILL J. LUIKINGA

One of the most important releases in CBS local productions is the third album of the **Down Town Jazz Band** entitled "Dixie in Stereo" . . . Further important CBS releases include the original Broadway cast of "Camelot" featuring **Richard Burton**, **Julie Andrews** and **Robert Goulet**. The movie has just started to tour Holland . . . The latest album by the **Byrds** is doing very well in Holland. The album is "The Notorious Byrds Brothers."

Because of the Grand Gala Du Disque, **Roel Kruize**, General Manager of Bovema's pop department, released an imposing "Grand Gala Series" with wonderful albums by **Nancy Wilson**, **Jimmy Smith**, **Gilbert Becaud**, **Cicero** and **Vikki Carr** . . . **Don Partridge** comes to Holland to promote his new single, "Rosie," on the Dutch teenage TV program, "Fenklup" . . . The album of **John Fred** and his **Playboy Band**, "Judy in Disguise," is a best-seller in Holland . . . Everybody is crazy about the **Beach Boys'** album, "Wild Honey" . . . **Teo Roos** released on the Buddah label the album of the **Lemon Pipers**, which comes exactly at the moment that "Green Tambourine" enters the Dutch Top 5. The next Lemon Pipers single, "Rice is Nice," will be released as soon as possible.

Top deejay of Radio Veronica **Rob Out** made his first record. And it's a good one! Everybody is talking about "Kom Uit De Bedstee Mijn Liefje" . . . **Ronnie Tober** was the winner of the national song festival with the song "Morgen." He will sing this song at the Eurovision Song Festival in London.

Olga Label Now In U. K., Eire

LONDON—The Swedish record company Europa-Production A.B. of Stockholm now has its own outlet in the U.K. via Olga Records (Great Britain), Ltd.

In charge of the operation on London is **Dag Fjellner**, a well established recording engineer in this country since he arrived here seven years ago.

Olga Records are issued in all Scandinavian countries, Germany and now, of course, England and Eire. Distribution negotiations are taking place concerning the U. S. A. and Canada, also other European

territories.

The company is the first Swedish record company to establish a British subsidiary and it will also provide an outlet for other Swedish labels.

Sales Manager for Olga is **Phil Carson**, former bass player with the Springfields. He will be responsible for marketing, distribution and co-ordination of all British productions.

First release here is a British production by newcomer **Brian James**, "Come Back Silly Girl" c/w "It Just Happened That Way."

Final Song Entries For Eurovision

LONDON—Final songs for the British entry of "Eurovision Song Contest, 1968," were performed by **Cliff Richard** on the Cilla Black TV show on March 5. The audience and viewers were invited to send in their votes, and the winning song will be sung by **Cliff** next week on Cilla's show again.

Finalists were: "Wonderful World," by **Guy Fletcher & Douglas Flett**; "Do You Remember," by **Tommy Scott**; "High and Dry," by **Roger Cook & Roger Greenerway**; "The Sound of the Candyman's Trumpet," by **Anthony Hazard**; "Congratulations," by **Bill Martin & Phil Coulter** (last year's winners with "Puppet on a String"); and "Little Rag Doll" by **Mike Leander**.

The finals are being held in London this year on April 6 at the Albert Hall. Latest news from the BBC is that demand for seats is sufficient to fill the Hall several times over.

German Song Contest Set

COLOGNE — After many heated debates, it has been agreed that a 1968 German Song Contest will take place.

The composers and authors and publishers in Germany have until the April 15 deadline to send in their songs. 24 songs will be picked for the pre-weeding out of the tunes for the June 2-June 10 contest to be broadcast over Deutschlandfunk. The final group of songs will be televised and broadcast on July 4 live from the second TV program and also from the Deutschlandfunk originating from the Berlin Philharmonie.

Metric Music Holland

AMSTERDAM — Negotiations between **Seymour Zucker** and **Ron Kass** for Metric Music and **Guus Jansen** and **Ferry Wienneke** for Basart have resulted in the establishment of Metric Music Holland N.V.

News from Germany

By PAUL SIEGEL

BERLIN—Motion pictures in Germany originating from German sources number about 38. Independent companies feed not only the movie circuits but the TV outlets here. Although box-office gains are on the ebb for a long time now, there is a new trend toward hard thrillers to lure the paying public inside. Unfortunately, movie songs of the German films haven't hit the record charts, outside of the still sold-out "Dr. Zhivago."

Philips A&R bossman, **Wolfgang Kretschmar**, based in Hamburg, giving Britain's **Leslie Gould** (Philips) a toast for bringing his **Ofarims** to the #1 chart spot in England. Kretschmar's newest achievement is a wonderful, danceable, LP version of 28 world-famous operetta melodies with **Henry Schultze'** orchestra

Rosko— Radio Luxemburg Top 10

1. NIGHTS IN WHITE SATIN
Moody Blues—Deram
2. DOCK OF THE BAY
Otis Redding—Volt
3. MIGHTY QUINN
Manfred Mann—Fontana
4. SWEET SWEET BABY
Aretha Franklin—Atlantic
5. ROSIE
D. Partridge—Columbia
6. COUNTRY GIRL CITY MAN
B. Vera/J. Clay—Atlantic
7. IF I WERE A CARPENTER
Four Tops—Tama
8. DAYS OF PEARLY SPENCER
D. McWilliams—Maxi
9. THANK U VERY MUCH
Scaffold—Odeon
10. AIN'T NOTHING BUT A HOUSE PARTY
Show Stoppers—Beacon

Italy's Top 10

SINGLE TIP
"MI VA DI CANTARE"
Louis Armstrong

1. LA TRAMONTANA
Antoine—Vogue—Published by Arion
2. CANZONE
Don Backy—Amico—Published by Clan—
Ritmi e Canzoni
3. CANZONE PER TE
Sergio Endrigo—Cetra-Fonit—
Published by Usignolo
4. CASA BIANCA
Marisa Sanna—Cetra-Fonit—
Published by Clan-El' & Chris
5. DEBORAH
Wilson Pickett—Atlantik—
Published by Rifi Music
6. UN UOMO PIANGE SOLO PER AMORE
Little Tony—Durium—
Published by Ariston—Durium
7. GLI OCCHI MIEI
Dino—R.C.A.—Wilma Goich-Ricordi—
Published by R.R.R.
8. QUANDO M'INNAMORO
Anna Identici—Ariston—
Published by Fiera
9. GIVE ME A LITTLE SIGN
Brenton Wood—BellDisc—Published by
Tell-Star (Bleu Bell group)
10. LA SIEPE
Al Bano—EMI Italiana—
Published by Bell River

★★★★

(By Courtesy of Ufficio DOXA)

England's Top 10

1. CINDERELLA ROCKAFELLA
Esther & Abi Ofarim—Philips
2. LEGEND OF XANADU
Dee Dee & Co.—Fontana
3. ROSIE
Don Partridge—Columbia
4. FIREBRIGADE
The Move—Regal Zonophone
5. JENNIFER JUNIPER
Donovan—Pye
6. DELILAH
Tom Jones—Decca
7. THE DOCK OF THE BAY
Otis Redding—Stax
8. MIGHTY QUINN
Manfred Mann—Fontana
9. SHE WEARS MY RING
Solomon King
10. GREEN TAMBOURINE
Lemon Pipers—Pye International

★★★★

(By Courtesy of the New Musical Express)

Austria's Top 10

SINGLE TIP
"TIN SOLDIER"
Small Faces
Columbia

1. DEAR ELOISE
The Hollies
EVERLASTING LOVE
The Love Affair
JUDY IN DISGUISE
John Fred
2. SHE'S A RAINBOW
WORLD
The Bee Gees
3. DAYDREAM BELIEVER
The Monkees
4. WORDS
The Bee Gees
5. THE BALLAD OF BONNIE AND CLYDE
Georgie Fame
6. ERAVAMO IN 100,000
Adriano Celentano
7. BEIB BEI MIR
Roy Black

★★★★

By Evamaria Kaiser,
List Reprinted Through Courtesy
Official Austria Radio (Studio Vienna)
By special Jury.

France's Top 10

SINGLE TIP
"DALILA"
Sheila

1. L'HISTOIRE DE BONNIE AND CLYDE (3)
Johnny Hallyday
2. J'AI TANT DE REVES DANS MES BAGAGES (1)
Adamo
3. L'AMOUR TE RESSEMBLE (1)
Adamo
4. COMME UN GARCON (4)
Sylvie Vartan
5. POUR LA VIE (7)
Monty
6. LE BAL DES LAZE (8)
Michel Polnareff
7. L'HOMME AU TRAINEAU (5)
Claude Francois
8. IL EST 5 HEURES, PARIS S'EVEILLE (14)
Jacques Dutronc
9. PREMIER AMOUR (6)
Claude Righi
10. DES RONDS DANS L'EAU (9)
Francoise Hardy

★★★★

Courtesy of: EUROPE No. 1
Hit-Parade "SALUT LES COPAINS,"
Directeur: Lucien Morisse.

Holland's Top 10

SINGLE TIP
"EVERLASTING LOVE"
Love Affair
CBS

1. WORDS
Bee Gees—Polydor
2. MIGHTY QUINN
Manfred Mann—Fontana
3. MIEN WAAR IS M'N FEESTNEUS
Toon Hermans—Relax
4. IT'S THE END
Buffoons—Imperial
5. PICTURES OF MATCHSTICK MEN
Status Quo—Pye
6. NIGHTS IN WHITE SATIN
Moody Blues—Deram
7. BALLSA OF BONNIE AND CLYDE
Georgie Fame—CBS
8. DE KAT VAN OME WILLEM
Wim Sonneveld—Philips
9. GREEN TAMBOURINE
Lemon Pipers—Buddah Records
10. BEND ME SHAPE ME
American Breed—Dot

★★★★

Through Courtesy of Radio Veronica,
Amsterdam.

Germany's Top 10

SINGLE TIP
"CANALE GRANDE NUMBER ONE"
Peggy March
RCA (Teldec)

1. JUDY IN DISGUISE
John Fred and his Playboy Band—Columbia
John Smith and New Sound—
Deutsche Vogue
2. MAMA
Heintje—Ariola
3. BLEIB BEI MIR
Roy Black—Polydor
4. WORLD
The Bee Gees—Polydor
5. SIND SIE DER GRAF VON LUXEMBURG?
Dorthe—Philips
6. WORDS
The Bee Gees—Polydor
7. DOCH DANN KAMST DU
Ronny—Telefunken
8. HELLO, GOODBYE
The Beatles—Odeon
9. MONJA
The Cry'n Strings—Kerston
Roland W—Cornet
10. DER LETZTE WALZER
Peter Alexander—Ariola

★★★★

Through Courtesy of:

AUTOMATENMARKT

Editor: Killy Griepel

Congratulating Lulu



At the reception following her recent American night club debut at the Coconut Grove in Los Angeles, Lulu is congratulated by fellow Epic recording artist Georgie Fame (right) and Len Levy (left), VP, Epic Records, Sales and Distribution.

News from Germany

(Continued from page 140)

that could easily breakout internationally . . . Bee Gees played to over 100,000 enthusiastic fans all over Germany on their tour, and it seems that the stringed orchestra with them will have many an after effect on the teens of this generation to make a turnabout in their musical tastes.

Johnny Hallyday, French artist, coming to Germany on April 9 with wife Sylvie Vartan and sure to have sellout audiences . . . Dave Cavanaugh could have a hit single in Germany with his exciting version (himself) of Bert Kaempfert's "Love." His Capitol LP, "Dave Cavanaugh Hits on Hits," a four star thriller! . . . Germany's Richard Wagner will have his 100th birthday for the premiere of his opera, "Meistersinger," on June 21. The first performance took place in Munich! . . . CBS' Rudolf Kreutzer, Frankfurt, excited about his ace Sven Jansen recording of the Hildinger/Ames song with C. U. Blecher's German lyric this month. From Frankfurt Sven flies stateside for TV, etc. . . . Polydor's Fritz Schulz Reichel, the original "Crazy Otto," is a constant best-seller with his LPs, but Fritz has a new, exciting road, as "Mr. Magic Music," since his own song excited the Bruxelles Polydor Chief Holzapfel, "Play That Song Again for Me." And now Fritz' A&R chief here, Oskar Drechsler, catching the same bug of enthusiasm about "Mr. Magic Music" . . . Hottest breaking records in Germany: "Mighty Quinn," "My Maria." . . . This reporter predicted Paul Mauriat's success; I'm now predicting Electra's Hugo Strasser.

Italian Items

By HARA MINTANGIAN

Annarita Spinaci will be on tour in March for a week in Sofia and in Plovdiv. Then to New York, where she will sing at the Manhattan Theater and then Barcelona for Spanish TV . . . Orietta Berti was on tour in Lisbon to promote her hits and new songs.

After their success in Great Britain, the Love Affairs, the new English group, will present their hit single, "Everlasting Love," in Italy . . . Riki Maiocchi will soon record "Il re della solitudine," previously recorded by Paul Jones . . . Ariston Records hosted a party to present their new singer Rinaldo Ebasta at the Gallery Club in Milan. Ebasta performed for the various guests the song "Bonnie i Clyde" and "Vado pazzo per Lolla" . . . After the hit of "Parole," Nico e i Gabbiani have recorded two new songs: "Ritornerà l'estate" and "Amori." They will present this song on the TV programs "Chi sa, chi lo sa?" and "7 Voci" . . . Al Bano has recorded the opening and closing theme of the TV program of information about the life of young people in Europe called "Europa Giovani." The title of this song composed by Theodorakis is "Il giovane che sorride" . . . El & Chris group will probably participate in the radio contest "A Record for Summer," with the following songs: "Acapulco," composed and sung by Alberto Anelli (Det Records); "L'Immagine," by Alberto Anelli and sung by Orietta Berti (Phogram); and "Un minuto é non di più," sung by Milena Cantù. El & Chris group has the sub-publishing for Italy of the song which Isabelle Aubret will sing for France at the Eurovision Contest.

COAST CAPERS



by Jack Devaney

MGM artist **Kim Weston** played the Grove last week in her "This Is America" image. Hubby **Mickey Stevenson**, President of Venture Records, was in the audience to applaud her . . . Acta's **the American Breed** will "Go" all the way to the top of the charts. They have been given the "Green Light." Dot held a cocktail party at Paramount Studios for the group last week.

Mike Clifford is no longer "Close to Cathy," but very close to a hit with his new Sidewalk single, "Mary Jane" . . . Get on the bandwagon and enjoy Capitol's **Sidewalk Skipper Band** (of America). Group



Jack Devaney

was produced by **Ken Mansfield** . . . Appearing this week at the Cheetah are **Country Joe** and the **Fish** . . . Warner Bros. unveils a new music machine. This highly electronic device known as the **Bonniwell Music Machine** will be on display at Glendale's Ice House this week . . . **Frankie Valli** in town this week to do **Dick Clark's** "Happening '68" and the "**Woody Woodbury Show**" . . . Dunhill's heavy rock group, **Steppenwolf**, will appear at the Sports Arena this month.

Neil Diamond to tape **Joey Bishop** and **Steve Allen** TV shows . . . **Peggy Lee** will be produced for Capitol by **Charles Koppelman** and **Don Rubin** . . . **Don Rickles** prepping new Warner LP with Publisher/Producer **Paul Tannen** . . . Poign-



Mike Clifford Kim Weston

ant message goes into "A Hundred Men" debut Warner Bros. single for the **Limelighters** . . . Singer-organist **Billy Preston** guests on the **Joey Bishop** show this week.

Canada's popular group **the Mandala** will soon be heard on Atlantic Records . . . Warner promotion man **Clyde Bakkemo** is passing out cigars, not for a new record but rather his new son . . . Watch out! It's springtime, and Uni reports there's no cure once one catches on to the sound of **Fever Tree** . . . Congratulations to **Dallas Smith** for his production of "The Power of Love" performed by Liberty's **the Hour Glass** . . . From records to "law" records for Attorney **Walter Ernesto Hurst** who plans to run for Judge of the Municipal Court . . . West Coast recording artist **Brenda Holloway** filling in for **Tammi Terrell** during her Grove engagement with **Marvin Gaye**.

Mervyn Harman has joined Uni Records working local promotion for National Promo Director **Pat Pipilo** . . . **Don Blocker** handling national distribution and promotion for new West Coast indie, **Nico Records**, for topper **Boris Vanhoff**. First disk is "Games" by **the Pheifer, Ash, Mann, Kick, Bush Band**.

Fine Vintage



The **Fireballs** (featuring **Jimmy Gilmer**) visited Record World editor **Doug McClelland** last week with news of their pending **New England** tour, followed by a return to their **Clovis, New Mexico**, home where they will cut their next **Atco** waxings at the **Norman Petty Studios**. Their current single and album, of course, are both titled "Bottle of Wine."

Tom Morgan

(Continued from page 3)

creative assignments in this area.

Morgan joined Capitol Records in 1951 as a salesman for the Los Angeles Branch. Sales management appointments followed in Boston, Cleveland and Atlanta. In 1958 he returned to Hollywood as an A&R producer and later became involved in business affairs, also supervising Capitol's publishing firm, **Beechwood Music**. He presently is in his second term as Chairman of the Executive Committee of the **Record Industry Association of America**.

A native of **St. Paul**, Morgan attended the University of **Minnesota** and **U.C.L.A.**

MGM's Saturation Sound

(Continued from page 3)

Haeco Company of Los Angeles, and has been extensively tested by that firm and by **MGM Records Engineering Department**, headed by **Val Valentin**.

The **MGM** field test was made with the latest **Cowsills** single, "In Need of a Friend." Back in February the single (bearing an **S.S.** designation after the catalog number) was serviced to all **AM, FM, FM Stereo** stations and to consumers. The test was a complete success. All future singles on the **MGM** and associated labels will be produced in **Saturation Sound**. A full line of album product will be introduced with the **June** release.

Covers All Phases

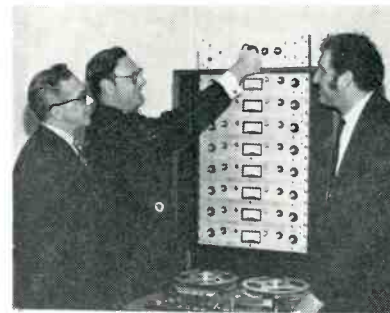
The importance of **Saturation Sound** to the record industry is far-reaching. It now means that one record can be pressed and serviced to all phases of the industry: **AM and FM radio, juke boxes and consumer**. It now means that the industry has a stereo single which is totally complimentary to both **mono and stereo playback equipment** with none of the losses in **mono fidelity** that plague the various types of disk systems in use today.

In explaining **Saturation Sound**, **Nasatir** purposely soft-pedalled any revolutionary aspects associated with the new system.

"There is enough confusion in the consumer's mind about our industry already," he said. "It is enough to say that **Saturation Sound** is a valid technological breakthrough. It is a new way of distributing left and right channel information so as to give a superior disc when played monaurally without sacrificing true stereo separation and sound."

"For many years now," the **MGM** President continued, "the record industry has been searching for an answer to its double inventory, double packaging and radio air play problems. Steps were taken last summer to promote stereo to the consumer and the radio station. But we know now that, realistically, playing straight stereo on mono machines has been less than fully satisfactory. And 'compatible' records up to now have sacrificed far too much of the legitimate stereo characteristics."

"We believe that **Saturation Sound** is today's answer to today's problem. **Saturation Sound** gives the consumer with



MGM Records President **Mort L. Nasatir** is shown adjusting level settings on the label's new **Saturation Sound** device, the **Haeco C.S.G. Nasatir** is flanked on the left by **Val Valentin**, **MGM's** Director of Engineering, and on the right by **Howard Holzer**, development of the unit.

mono equipment true monophonic sound, and when he converts to a stereo player he will be able to play that same recording on his new stereo machine and get true stereo sound.

"However, use of the **Haeco** system to produce **Saturation Sound** is going to increase our production costs. As a result, we have decided to raise the suggested list price of our stereo singles produce a few pennies to \$1.00. At **MGM** we believe that **Saturation Sound** is a step in the right direction. A step forward towards an all stereo industry."

Saturation Sound is the **MGM** name for a new technique of multi-track mixing (technically referred to as **C.S.G.**) devised by engineer **Holzer**.

Cap Buys Land For Eastern Plant

HOLLYWOOD — **Stanley M. Gortikov**, **Capitol Records, Inc.**, announces the purchase in **Winchester, Va.** of a new manufacturing plant to produce phonograph records and recorded tape products.

Capitol Records Distributing Corp., a wholly owned subsidiary of **CRI**, will be the purchaser of the land. The plant will not replace any of **Capitol's** existing facilities now located in **Scranton, Pa., Jacksonville, Ill., and Los Angeles, Cal.**, but it will be needed in view of **Capitol's** expected product demand to better serve customers in the **Eastern and Southern** areas. The new plant is expected to be constructed this year with production to begin in **1969** and eventual employment to be about **250** people.

MCA Realignment

(Continued from page 3)

Louis Friedland and John W. Findlater were elected vice-presidents of MCA, Inc. Friedland has been vice-president of MCA-TV division, and Findlater has been assistant secretary of the parent company.

Adams joined MCA in 1950 and since then has been active in all areas of the company's operations. A vice-president of MCA-TV since 1952, he was elected a vice-president of the parent company in 1965. He set up MCA-TV's international operations in 1957 and has supervised and developed the international divisions. Active also in the music publishing area, he made the Leeds Music acquisition in 1965 and set up UNI Records the following year. In addition he has devoted much of his time to manpower development. He is a graduate of Northwestern University.

Dorskind joined MCA in 1953 as an attorney and was elected vice-president and treasurer in 1958. He, too, was active in the television area, and worked closely with Jack Webb and his original "Dragnet" show. He was prominent in the purchase of Universal Studios by MCA in 1958, and is the founder and executive in charge of the Universal City Tours. He holds an A.B. and LL.B. degree from Cornell University.

Ritchie joined MCA in 1961 and was elected vice-president four years later. He has been active exclusively in the company's financial affairs, and is

president of Columbia Savings & Loan Association in Denver, a wholly-owned subsidiary. He holds an A.B. degree from Harvard University and an M.B.A. degree from Harvard Business School.

Empire State Distribs Adds 3 New Labels

NEW YORK—The rapidly expanding Empire State Distributors—open about three and a half months—has added the following labels, announces Bernie Block: Wand Records; the new Ike and Tina label, Innis, with "I'd Better Get a Steppin'," by Ike and Tina Turner, plus "So Fine," Ike and Tina and the Ikettes; and Barry Records, hot with "The House That Jack Built," by Thelma Jones.

Thau Travels

Marty Thau, director of pop activities for Buddah, will spend the rest of the month traveling, mostly on the West Coast where he'll be doing promo along with label group the Lemon Pipers.

Pipers open in San Francisco at the Fillmore March 21 and Los Angeles at the Whiskey A Go Go March 28. Thau will host trade parties after both openings.

The exec will journey to Seattle for promo March 29 and then to Chicago for the Intercollegiate Broadcast System convention to run the company exhibit there.

Si Mael, Legal Counsel Sydney Schemel and Production Coordinator Ron Hackman. Each received inscribed gold watches.

A highlight of the confab was the presentation by Stewart of a share of Transamerica stock (worth about \$47 each) to every United Artists distributor. Distributors with the label from inception additionally received gold record plaques.

Lipton gave a special citation on behalf of the United Artists Latino label and the International Division to Carlos Julia of Martinez Vella Distributors in Puerto Rico for the greatest amount of sales in the Latin division.

The morning finished with a screening of the new UA-Lopert film (and soundtrack album), "Here We Go Round the Mulberry Bush." The convention continued through March 16.

Laurie Distributes Douglas International Records

Bob Schwartz, President of Laurie group of companies, and Alan Douglas, President of Douglas International Corporation, have jointly announced that Laurie Records has been appointed U.S. distributor for Douglas International Records.

Laurie, a success in the pop field through the years, is now entering the fast-developing diversified LP market.

Douglas and Laurie plan to release 20 LPs within the first year. Already recorded is a series of four LPs by Richie Havens; a series of Lenny Bruce albums, related to the best-selling Ballantine book, "The Essential Lenny Bruce," and to the Columbia motion picture based on the life of the late comedian.

In the catalogue also are new recordings by the Muddy Waters Blues Band and the late Eric Dolphy. In production is "The Essence of Malcolm X," incorporating excerpts of significant private and public conversations of the late Malcolm X with comments and interpretations by his friend James Baldwin.

Douglas was Director of Special Projects for United Artists Corporation, and supervised the development of subsidiary income for all divisions of the corporation. He has also held the post of Music Consultant for UA Corporation. Prior to joining United Artists, Douglas was an independent producer in New York, and spent



Alan Douglas, Bob Schwartz

four years in Paris producing records, industrial films and TV commercials for many major French corporations.

Strong Marketing Program

Alan Douglas and Doug Morris, the VP and General Manager of Laurie, are collaborating on a strong marketing and promotion program introducing new innovations in mechanical sales aids. For example, the innovations will include mini slick books, which are reduced and mounted on hardboard so that the salesmen can carry them in their pockets. The mini slick books will be distributed to retail outlets for point of purchase counter display. Laurie is setting up a saturated radio advertising campaign for heavy exposure of Douglas product.

To coordinate the release of the first three LPs, Douglas is traveling throughout the country to meet with the Laurie distributors.

UA Meet

(Continued from page 3)

promotion, asserted Picker.

Upcoming, too, are later filmings of Broadway's "Man of La Mancha" and "Fiddler on the Roof."

For the future, Picker mentioned that the corporation is working on a Technicolor cartridge for home entertainment in 8 and 16 mm. They are also exploring new outlets for films in-flight. Overseas, they are investigating having films in shopping centers at low costs, via cartridge. Due to the cost of buying books, it was noted further, the UA Corp. will be backing summer stock productions to develop new talent in all areas, under such professionals as director Arthur Penn, for one.

He then paid tribute to those execs with the label longest:

Hip-Pocket Cuts Price

(Continued from page 3)

three weeks, sales of the pure vinyl, 3 $\frac{7}{8}$ inch Hip-Pocket Records increased six to 20 times.

Based on the tests, Novak said that the forecast for increased volume makes the price reduction possible without reducing retailers' mark-up. He added that although sales of the product have been satisfactory during the short time HPs have been on the market, the company had been unable to conduct price sensitivity tests because initial distribution of the product was not completed until late fall, a matter of weeks before the Christmas selling season.

While record sales increased markedly in the test stores, so did sales of Hip-Pocket Records' companion product, Philco-Ford's Mini Radio/Phono.

Sales of this product increased three to seven times. The radio/phono (Model 1376), which weighs less than two pounds, is transistorized and operates on four penlite batteries or with an AC adapter. It has a manufacturer's suggested list price of \$24.95.



Record World Publisher Bob Austin; Vincent F. Novak, Products Planning Manager, Consumer Electronics Division, Philco-Ford Corp.; and Sid Parnes, Record World Editor-in-Chief.

Money Music (Continued from page 139)

Good play in Connecticut on "Thinkin' About You," the Fairchilds. They were formerly the Trade Winds . . . The new Isley Brothers on Motown: "Take Me in Your Arms and Rock Me," the old Kim Weston hit . . . Many picks on the new Glen Campbell, "I Wanna Live" . . . Bob Harrington has left Super K Productions. He was formerly at WCOL and may be reached at (212) 9391159 . . . Tower is excited about "Stop in the Name of Love," What 4, on WNOE-New Orleans.

Bell reports that "Angel in the Morning," Marilee Rush, is over 5,000 in Seattle. Also WKNR-Detroit went on the Dixie Drifter. The new Al Greene is "Don't Leave Me No More."

All the Drake stations are on the new Neil Diamond. They also went with the Irish Rovers . . . Tony Scotti's "Come Live with Me" looks like a solid sleeper. It's on WMPS, WKWK, WKDA, hitting at WCCO, WPOP. Record started at WXXY-Hattiesburg, Miss. . . WAKK-Louisville reports the New Colony 6 is No. 1 for three weeks; Dick Miles is #13. Pick: Glen Campbell. No. 10: Raymond LeFevre. Selling: Newbeats, Arthur Conley, Fireballs, Percy Sledge . . . Drake stations KFRC-San Francisco on New Colony 6. It was the Gavin Sleeper of the Week . . . Atco has decided to make "Goin' Away" the new Fireballs single from the LP.

Pop Station Listings

WQXI, Atlanta, On: Archie Bell & Drells; Irish Rovers; Watts; Flash & Bd. of Directors; People; Percy Sledge; Arthur Conley; Bobby Goldsboro; Etta James. Smash: Sweet Inspirations; Box Tops.
WRIT, Milwaukee, Chart: People; Small Faces; Balloon Farm.
WJIM, Lansing, #19—Amboy Dukes; #21—Willie Mitchell. On: Rose Garden; Cowsills; Lemon Pipers; Ronnie Dove; Hesitations; Freddy & Kinfolk.
WIFE, Indianapolis, On: Jackie Wilson; Parade; Otis & Carla.
WKFR, Battle Creek, Pick: Tremeloes. #14—Carolyn Sullivan.
WHBQ, Memphis, #2—Box Tops. Chart: Etta James; Tremeloes; 4 Seasons.
KNUZ, Houston, Chart: Ronnie Dove; Willie Mitchell; Tremeloes; Robert John.
WKLO, Louisville, On: Lulu; Lonnie Mack; Cowsills; Who; Spiral Staircase; Robt. John; Roosters; Sandy Posey; Bobby Goldsboro. #3—New Colony 6.
WLAJ, Grand Rapids, Pick: Who. On: New Colony 6. On: Mouse; People. (Mike Collins added to the staff).
WRKO, Boston, #12—Billy & Judy; #13—R. LeFevre; #16—Jackie Wilson. On: Lulu; Brenda & Tabs; Formations; Etta James; Tom Jones; Sandy Posey; Cowsills.
K10A, Des Moines, New Colony 6; Cowsills; Montanas. #8—Hugo Montenegro.

Country & Western

First C & W Single A Bell - Ringer

NEW YORK — Bell Records' Country & Western program has been galvanized ahead of schedule with the breakout of "He Ain't Country" by James Bell.

So quickly has the action developed on the single, Bell's first official country release, that the special label logo devised for the series is not yet available. All future releases will feature the special logo. The complete Country & Western program includes an agreement with Wesley Rose, head of Hickory Records and Acuff-Rose, to produce Country & Western product for Bell.

National Promotion Director Gordon Bossim said that Bell is treating "He Ain't Country" like a pop record, "with the same energy and drive in promotion and exploitation that we give to our pop releases. It's very interesting to note the amount of airplay we're getting on 'countryopolitan' stations."

The single is already showing strong radio response on stations KFOX, KGBS and KBBQ (Los Angeles), WJRZ (New York-New Jersey area), WENO (Nashville), KAYO (Seattle),

WZIP (Cincinnati) and KBOX (Dallas), among others. Produced by Daryl Glenn for Bell-dale productions, a Dallas-located production firm jointly owned by Bell Records and producer Dale Hawkins, "He Ain't Country" was written by Jimmy Mullins.

Bell Records is currently undergoing a major expansion program which includes the establishment of a West Coast office and Aim Music, a record producing and music publishing complex.

First Wayside LP

Little Richie Johnson reports the Wayside Record Company of Maynard, Mass., has just released their firm album entitled "Country Music by the Wayside." Djs who may have missed mailing and want an album may write Little Richie Johnson, P.O. Box 3, Belen, N.M. 87002.

**ANOTHER TIME
ANOTHER PLACE
ANOTHER WORLD**

b/w

**THAT'S WHAT
FOOLS ARE FOR**

JERRY WALLACE

**his greatest single yet
56028**

PRODUCED BY JACK TRACY



Artist Writer Kershaw Hits Peak Exposure

NASHVILLE—With over 100 of his tunes recorded by other artists in both the pop and C&W field during the past 12 months alone, singer-writer Doug Karsh has been anything but inactive. However, the trade became suddenly aware of the Cajun craftsman and his handiwork both as singer and



Doug Kershaw

writer due to a sudden burst of television exposure and new disks by some of the biggest industry names. Several million TV fans watched Capitol Records' Grammy queen Bobbie Gentry debut her album version of Kershaw's bayou bombshell "Louisiana Man" on a recent Ed Sullivan show.

A smash a few years ago by the Rusty & Doug duo on Hickory, has been waxed by more than 200 artists to date. Rusty broke up the singing partnership when he exited the music business to pursue another trade. Doug developed a solo act and continued writing without his brother.

Doug's act and writing both clicked as he pressed on alone. He has been featured on four television shows in the past four weeks, including a featured spot on the National Life Grand Old Opry network vehicle. Kershaw teamed with that show's host for the week, Jim Edward Brown, as the latter performed "Cajun Stripper," a Kershaw tune which is Brown's latest for RCA Victor.

Brown's sister Maxine, in another family group going in solo directions, has a Kershaw tune, "Never Love Again," as her new single on Chart Records.

CAUTION:

Attention C&W DeeJays
DANGEROUS LIVIN'
will sizzle on your turn table

EDDIE KEELEY
sings up a storm

DJ's needing copies write:

A-O-KAY RECORDS

Box 4551, Panorama City, Calif. 91412

Another top C&W group, the Stoneman Family, include Kershaw's "Rita Put Your Black Shoes On" in their newest MGM album.

Meanwhile, Kershaw the performer continued to stir renewed attention with his flamboyant stage show in such key C&W night spots as the Nashville Club in New York City and the Black Poodle in his home town Music City. Working out with his custom-made electrified Cajun fiddle and some 25 other instruments he plays, Kershaw creates electric excitement with his bayou-r performance.

On top of all this, Columbia Records is preparing a single release on Doug which was produced by Jack Clement.

CMA Survey Under Way

NASHVILLE — The annual survey of C&W radio stations in the United States and Canada is in full swing, with questionnaires being mailed this week to all licensed radio stations coast to coast.

Jo Walker, Executive Director of the Country Music Association, stressed the importance of the survey, and requested the

(Continued on page 150)

CBS International

(Continued from page 137)

America, Rabinowitz announced the acquisition of "Boogaloo Down Broadway" by the Fantastic Johnny C. Distribution rights for the recent chart single, as well as for the "Boogaloo Down Broadway" album, have been obtained from Landa Records for CBS International affiliates throughout Latin America. Rights to sub-publish the hit plus other songs in the album have been obtained from Dandelion Music for CBS International publishing operations in the same area.

CBS International has also acquired both distribution and sub-publishing rights in England, the Benelux countries and Latin America for Barbara Mason's chart recording of "Oh How It Hurts." The disk was released here on Arctic Records and was published by Blockbuster Music.

record
world



COUNTRY SINGLE REVIEWS

HOLDIN' ON TO NOTHIN' (Passkey, BMI)
JUST BETWEEN YOU AND ME (Jack, BMI)

PORTER WAGONER AND DOLLY PARTON—
RCA Victor 47-9490.

Crowds will be holding on to this disk with all their might. The two get all emotion out of it.

BY THE TIME I GET TO PHOENIX #2 (Johnny Rivers, BMI)
SKIP A ROPE #2 (Tree, BMI)

BEN COLDER—MGM 13914.

Another funny take-off of a hit from Ben. He can always turn a phrase for laughs.

LIVING (Starday, BMI)
ROSEBUDS AND YOU (Starday, BMI)

GEORGE MORGAN—Starday 834.

An attractive singalong from George will catch on in no time. Chorus behind him.

THE SHAKIEST GUN IN THE WEST (Northern, ASCAP)
SHE'LL WALK ALL OVER YOU (Bronze, SESAC)

WILBURN BROTHERS—Decca 32292.

Title ditty from new movie is lots of fun and the Wilburn Brothers toss it around easily.

WHAT A WAY TO LIVE (Glad, BMI)
I CAN FEEL YOU IN HIS ARMS (Window, BMI)

JOHNNY BUSH—Stop 160.

Easy, breezy country song from Johnny will attract all the fun people. Watch it.

PLAY LIKE YOU LOVE ME (Saran, BMI)
IT'S THE TRUTH THAT'S KILLIN' ME (Saran, BMI)

JANET MCBRIDE—Longhorn 585.

There's a lilt to these grooves that'll mean sales. Janet is having love troubles.

FIRST SIGNS OF LONELINESS (Contention, SESAC)
SPRINKLE ME WITH LOVE (Shelby Singleton, BMI)

SHARON ROBERTS—MTA 141.

A lovely torchant from the country song bag. Sharon gives it polish and shine.

I FEEL YOU, I LOVE YOU (Mayhew, BMI)
ALL I NEED IS YOU (Mayhew, BMI)

BOBBY HELMS—Little Darlin' 0041.

Bobby will score heavily with this love song. Will be heard over all the airwaves.

THE SUGAR FROM MY CANDY (Blue Echo, BMI)
TILL THE RIGHT ONE COMES ALONG (Blue Echo, BMI)

RAY GRIFF—Dot 17082.

Ray shakes it up here. He tells what it's like to lose his baby. Ought to move.

HE AIN'T COUNTRY (Belldale, BMI)
A FRIENDLY PLACE TO CRY (Belldale, BMI)

JAMES BELL—Bell 710.

What happens when a rock and roll singer decides to sing country. Funny, incisive comment will sell.

THE NOTE IN BOX NUMBER 9 (Port-Natson, ASCAP)
OUR LAST RENDEZVOUS (Babe-Wes, BMI)

STU PHILLIPS—RCA Victor 47-9481.

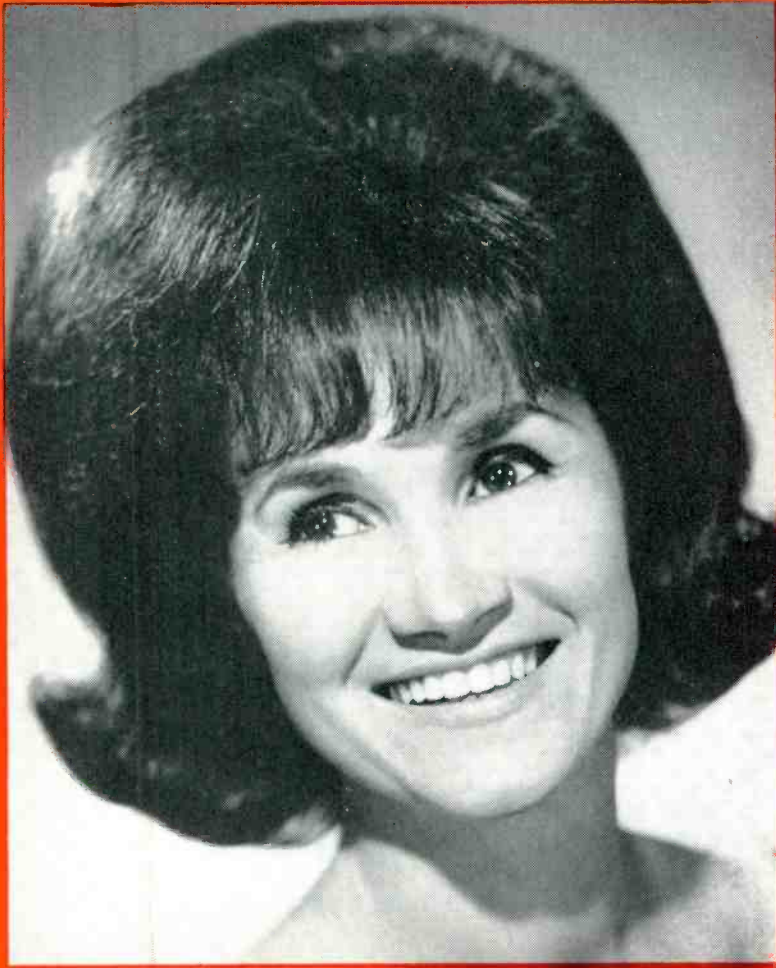
Lovely new country song of a performer who misses his baby when he travels. Should be a tremendous hit.

MONEY, LOVE AND WAR (Newkeys, BMI)
THE LAST OF MY FUTURE (Newkeys, BMI)

BILLY GRAMMER—Mercury 72785.

A song about what's wrong with the world today. Sincere reading from Billy. Will connect.

AS A DUET OR SIN



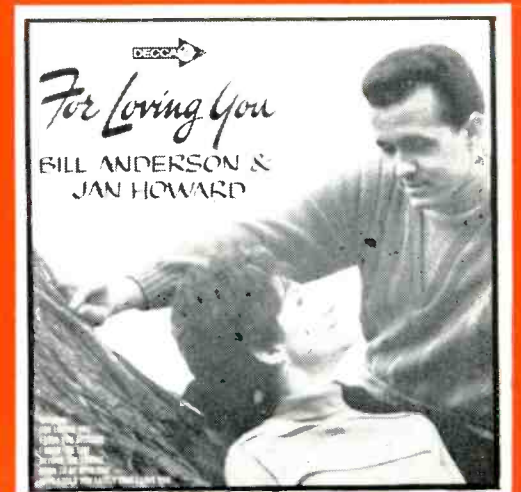
JAN HOWARD

SINGS

"Count Your Blessings Woman"

32269

AND THEIR BIG DUET ALBUM



DL 4959(M)

DL 74959(S)

GLE-NUMBER ONE

BILL ANDERSON



SINGS
"WILD

HEADING FOR # 1

WEEKEND"

32276



April / Blackwood Parties For New Southern Operations

April/Blackwood recently hosted two gala parties to celebrate the establishment of its new Nashville and Memphis operations. The parties were held at the Statler Hilton in Nashville on March 6 and at the Holiday Inn-Rivermont in Memphis on March 7.

The parties were hosted by Jack Grady, Associate Professional Manager, who will head up the April Blackwood operations in Nashville and Memphis. Neil Anderson, Vice President, April/Blackwood; David Rosner, April/Blackwood's Professional Manager; Chip Taylor, Associate Professional Manager; and Billy Vera, a Blackwood writer and an Atlantic Records recording artist, were on hand from New York to participate in the celebration.

Among those in attendance were representatives from the music trade press, free-lance writers, producers and arrangers, music publishers and executives from the industry's leading record companies.

Honorary Citizens

A highlight of the Memphis party took place when Harold Streibich, acting on behalf of Mayor Henry Loeb of Memphis, welcomed April/Blackwood to the Memphis community by conferring honorary citizenship upon Anderson and Mr. Rosner.

With the expansion of April/



April/Blackwood hosted a party recently at the new Statler Hilton in Nashville to celebrate the establishment of its new local office. On hand were, from left, April/Blackwood's Associate Professional Manager Jack Grady, who will head operations in Nashville and Memphis; David Rosner, Professional Manager of April/Blackwood; and Neil J. Anderson, April/Blackwood's VP. A party celebrating the opening of April/Blackwood's new operation was also held at the Holiday Inn Restaurant in Memphis the following evening (March 7).

Blackwood's activities, Jack Grady will be based in Nashville, but will work extensively in the Memphis area as well. Not solely a branch of April/Blackwood's New York office, the Nashville operation will rely heavily on local talent and resources.

Active in the music business for many years, Grady joins the April/Blackwood staff with a broad music background which includes production, songwriting, booking, publishing, management, engineering and free-lance promotion.

New Acuff - Rose, Hickory Signings

Jay Boyett, well known Houston talent manager, was in Nashville the week of March 4 to officially sign two of his newest protégés to Acuff-Rose and Hickory Records.

Johnny Williams, currently creating much action with his first Hickory recording, "Lock the Door Between Us," is a native Texan now making his home in Houston.

Glenn Barber, born in Oklahoma and now residing in Houston, also has his first Hickory waxing on the market, "Who Made You What You Are." Glenn and his band are very active in the Houston area and put on many benefits for the Little League Baseball team of which his son is a member.

Jay Boyett in addition to Williams and Barber manages Gene



Jay Boyette, Johnny Williams
Wesley Rose

& Debbe, whose record "Playboy" is now making its chart run and Mickey Newbury, writer of "Just Dropped In," "Funny, Familiar, Forgotten Feelings" and "Here Comes the Rain, Baby."

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RECORD WORLD

record world COUNTRY DISK JOCKEY REPORTS

KLAK—Denver, Colorado

1. Repeat After Me (Jack Reno)
2. Stop The Sun (Bonnie Guitar)
3. Promises Promises (Lynn Anderson)
4. Luzianna (Webb Pierce)
5. Sing Me Back Home (Merle Haggard)
6. Skip A Rope (Henson Cargill)
7. Louisville (Leroy Van Dyke)
8. I Stole The Flowers (Gene Wyatt)
9. Take Me To Your World (Tammy Wynette)
10. Little Green Apples (Roger Miller)

WMNI—Columbus, Ohio

1. Take Me To Your World (Tammy Wynette)
2. How Long Will My Baby Be Gone (Buck Owens)
3. I Love Lucy Brown (Jimmy Dickens)
4. Baby's Back Again (Connie Smith)
5. Say It's Not You (George Jones)
6. It's All Over (Houston/Wynette)
7. I Wouldn't Change A Thing (Hank Williams Jr.)
8. You Are My Treasure (Jack Greene)
9. Mother May I (Liz & Lynn)
10. Smoke Smoke Smoke 68 (Tex Williams)

ED MOSLEY

KPEG—Spokane, Washington

1. You Are My Treasure (Jack Greene)
2. Here Comes The Rain, Baby (Eddy Arnold)
3. World Of Our Own (Sonny James)
4. How Long Will My Baby Be Gone (Buck Owens)
5. Baby's Back Again (Connie Smith)
6. The Moods Of Mary (Tompall & The Glaser Bros.)
7. The Cajun Stripper (Jim Ed Brown)
8. Take Me To Your World (Tammy Wynette)
9. Walk On Out Of My Mind (Waylon Jennings)
10. Find Out What's Happening (Bobby Bare)

WMIN—Minneapolis, Minn.

1. A World Of Our Own (Sonny James)
2. It's All Over (D. Houston & T. Wynette)
3. Take Me To Your World (Tammy Wynette)
4. How Long Will My Baby Be Gone (Buck Owens)
5. The Day The World Stood Still (Charley Pride)
6. Say It's Not You (George Jones)
7. Baby's Back Again (Connie Smith)
8. Togetherness (Freddie Hart)
9. Take Me As I Am (Ray Price)
10. Walk On Out Of My Mind (Waylon Jennings)

MORISS TAYLOR

KPAY—Chico, California

1. A Thing Alled Love (Jimmy Dean)
2. Little Green Apples (Roger Miller)
3. There Ain't No Easy Run (Dave Dudley)
4. The Legend Of Bonnie & Clyde (Merle Haggard)
5. She Went A Little Bit Farther (Faron Young)
6. Have A Little Faith (David Houston)
7. Sundown Mary (Billy Walker)
8. Live Your Life Out Loud (Bobby Lord)
9. Honey (The Compton Brothers)
10. Smoke Smoke Smoke 68 (Tex Williams)

WNRJ—Gainesville, Georgia

1. Repeat After Me (Jack Reno)
2. Just For You (Ferlin Husky)
3. Skip A Rope (Henson Cargill)
4. Dark End Of The Street (Archie Campbell & Lorene Mann)
5. Rosanna's Going Wild (Johnny Cash)
6. A World Of Our Own (Sonny James)
7. The Day The World Stood Still (Charlie Pride)
8. The Last Thing On My Mind (Porter Wagoner & Dolly Parton)
9. Take Me To Your World (Tammy Wynette)
10. Promises, Promises (Lynn Anderson)

BILL TOMPSON

WBAC—Cleveland, Tennessee

1. Just For You (Ferlin Husky)
2. Repeat After Me (Jack Reno)
3. Togetherness (Gordon Terry)
4. Mother May I (Lynn & Liz)
5. The Cajun Stripper (Jim Ed Brown)
6. Wide World Of Love (Clyde Owens)
7. Say It's Not You (George Jones)
8. Fist City (Loretta Lynn)
9. Moods Of Mary (Tompall & Glaser)
10. Truck Drivin' Cat (Jim Nesbitt)

JACK JAY

WJAB—Westbrook, Maine

1. A World Of Our Own (Sonny James)
2. Baby's Back Again (Connie Smith)
3. By The Time You Got To Phoenix (W. Jackson)
4. Hurt Me Again (Hank Locklin)
5. There's Gonna Be Lovin' (Gene Hood)
6. Destination Atlanta G. A. (Cal Smith)
7. Take Me To Your World (Tammy Wynette)
8. How Long Will My Baby Be Gone (B. Owens)
9. Let's Wait A Little Longer (Canadian Sweethearts)
10. Your Lily White Hands (Johnny Carver)

FRANK KENNEDY

KSMK—Kennewick, Wash.

1. Promises Promises (Lynn Anderson)
2. Woman Hungry (Porter Wagoner)
3. The Day The World Stood Still (Charlie Pride)
4. Money Can't Buy You Happiness (Bobby Sykes)
5. The Day You Stop Loving Me (Bobby Helms)
6. Everybody's Got To Be Somewhere (Johnny Dollar)
7. A World Of Our Own (Sonny James)
8. What Then (Buddy Starcher)
9. Heaven Help The Working Girl (Norma Jean)
10. Skip A Rope (Henson Cargill)

WLBA—Gainesville, Ga.

1. The Last Goodbye (Dick Miles)
2. Baby's Back Again (Connie Smith)
3. The Many Moods Of Mary (Tompall & Glaser)
4. A Thing Called Love (Jimmy Dean)
5. Fist City (Loretta Lynn)
6. Find Out What's Happening (Bobby Bare)
7. Break My Mind (Larry Butler)
8. Walk On Out Of My Life (Waylon Jennings)
9. Dark End Of The Street (A. Cambell & L. M.)
10. Here Comes The Rain Baby (Eddy Arnold)

BOB WHITE

WBRG—Lynchburg, Va.

1. It's All Over (David Houston/Tammy Wynette)
2. A World Of Our Own (Sonny James)
3. Last Thing On My Mind (P. Wagoner/D. Parton)
4. How Long Will My Baby Be Gone (Buck Owens)
5. Luzianna (Webb Pierce)
6. Baby's Back Again (Connie Smith)
7. All Right (Mel Tillis)
8. Ston The Sun (Bonnie Guitar)
9. Walk On Out (Waylon Jennings)
10. Too Much Of Not Enough (Ernest Tubb)

LOU DARK

WNOW—York, Pa.

1. A World Of Our Own (Sonny James)
2. Baby's Back Again (Connie Smith)
3. Take Me To Your World (T. Wynette)
4. How Long Will My Baby (B. Owens)
5. Little World Girl (G. Hamilton IV)
6. Hey Little One (Glen Campbell)
7. Who Will Answer (Hank Snow)
8. Here Comes The Rain Baby (E. Arnold)
9. Mr. Painter (Jean Pelouquin)
10. Only A Fool (Ned Miller)

VERNE LOTZ SHEPPARD

KOTA—Rapid City, S. Dak.

1. Sing Me Back Home (Merle Haggard)
2. Here Comes Heaven (Eddy Arnold)
3. World Of Our Own (Sonny James)
4. By The Time I Get To Phoenix (Glen Campbell)
5. The Day The World Stood Still (Charlie Pride)
6. There Ain't No Easy Run (Dave Dudley)
7. For Loving You (Bill Anderson-Jan Howard)
8. Little Green Apples (Roger Miller)
9. My Can Do (Nat Stuckey)
10. By The Time You Get To Phoenix (Wanda Jackson)

BOB LAWSON

WKXV—Knoxville, Tenn.

1. Just For You (Ferlin Husky)
2. Take Me To Your World (Tammy Wynette)
3. World Of Our Own (Sonny James)
4. Rosanna's Going Wild (Johnny Cash)
5. Take Me As I Am (Ray Price)
6. Repeat After Me (Jack Reno)
7. It's All Over (Houston & Wynette)
8. The Day The World Stood Still (Charlie Pride)
9. How Long Will My Baby Be Gone (Buck Owens)
10. My Goal For Today (Kenny Price)

ED MOSLEY

KPEG—Spokane, Wash.

1. You Are My Treasure (Jack Greene)
2. Here Comes The Rain, Baby (Eddy Arnold)
3. World Of Our Own (Sonny James)
4. How Long Will My Baby Be Gone (Buck Owens)
5. Baby's Back Again (Connie Smith)
6. The Moods Of Mary (Tompall & Glaser Bros.)
7. The Cajun Stripper (Jim Ed Brown)
8. Take Me To Your World (Tammy Wynette)
9. Walk On Out Of My Mind (Waylon Jennings)
10. Find Out What's Happening (Bobby Bare)

SLIM JIM LENGVEL

WDVL—Council Bluffs, Iowa

1. How Long Will My Baby Be Gone (Buck Owens)
2. Bonnie & Clyde (Merle Haggard)
3. Bump Tiddil Dee Bum Bum (Tex Ritter)
4. Moods Of Mary (Tompall & Glaser Bros.)
5. He Chickened Out On Me (Bobbi Staff)
6. Honey (Compton Brothers)
7. I'd Give The World (Warner Mack)
8. Have A Little Faith (David Houston)
9. A World You Destroyed (J. Strickland)
10. Ode To Big Joe (Willis Brothers)

TOP COUNTRY LP'S

record world



This Wk. Mar. 23 Last Wk. Mar. 16 Wks. on Chart

1	1	SING ME BACK HOME	8
		Merle Haggard—Capitol T/ST 2828	
2	3	IT TAKES PEOPLE LIKE YOU	9
		Buck Owens—Capitol T/ST 2814	
3	2	THE COUNTRY WAY	13
		Charlie Pride—RCA Victor LPM/LSP 3909	
4	4	EVERLOVIN' WORLD OF EDDY ARNOLD	7
		RCA Victor LPM/LSP 3931	
5	5	JUST BETWEEN YOU AND ME	7
		Porter Wagoner & Dolly Parton—RCA Victor LPM/LSP 3926	
6	17	FOR LOVING YOU	4
		Bill Anderson & Jan Howard—Decca DL-4959; DL-74959	
7	10	PROMISES PROMISES	5
		Lynn Anderson—Chart CHM/CHS 1004	
8	14	SOUL OF COUNTRY	7
		Connie Smith—RCA Victor LPM/LSP 3926	
9	11	TAKE ME TO YOUR WORLD	6
		Tammy Wynette—Epic LN-24353; BN-26353	
10	6	BY THE TIME I GET TO PHOENIX	13
		Glen Campbell—Capitol T/ST 2851	
11	7	LOVE'S GONNA HAPPEN TO ME	8
		Wynn Stewart—Capitol T/ST 2849	
12	9	RAY PRICE'S GREATEST HITS, VOL. 2	11
		Columbia CL-2670; CS-9470	
13	15	FROM SEA TO SHINING SEA	5
		Johnny Cash—Columbia CL-2647; CS-9447	
14	8	QUEEN OF HONKY TONK STREET	19
		Kitty Wells—Decca DL-4929; DL-74929	
15	23	HANGIN' ON	3
		Waylon Jennings—RCA Victor LPM/LSP 3918	
16	13	BRANDED MAN	27
		Merle Haggard—Capitol T/ST 2789	
17	12	TURN THE WORLD AROUND	7
		Eddy Arnold—RCA Victor LPM/LSP 3869	
18	26	GEORGE JONES SINGS THE HITS OF DALLAS FRAZIER	4
		Musicor MM-2149; MS-3149	
19	24	GENTLE ON MY MIND	22
		Glen Campbell—Capitol T/ST 2809	
20	22	DAVE DUDLEY'S GREATEST HITS	5
		Mercury MG-21144; SR-61144	
21	16	PHANTOM 309	10
		Red Sovine—Starday 414	
22	19	DAVID HOUSTON'S GREATEST HITS	5
		Epic 24342; BN-26342	
23	25	A WOMAN IN LOVE	4
		Bonnie Guitar—Dot DLP-3840; DLP-25840	
24	29	SKIP A ROPE	2
		Henson Cargill—Monument SLP-18094	
25	30	JUST FOR YOU	2
		Ferlin Husky—Capitol T/ST 2870	
26	27	GREATEST HITS, VOL. II	4
		Faron Young—Mercury MG-21143; SR-61143	
27	28	I'LL LOVE YOU MORE	3
		Jeannie Seely—Monument MLP-8073; SLP-18073	
28	(—)	HEAVEN HELP THE WORKING GIRL	—
		Norma Jean—RCA Camden CAL/CAS 2218	
29	18	WHAT LOCKS THE DOOR	15
		Jack Greene—Decca DL-4939; DL-74939	
30	21	THE BEST OF EDDY ARNOLD	44
		RCA Victor LPM/LSP 3565	

New Acuff - Rose Studio Debuts

NASHVILLE—What could be more appropriate than to have Roy Acuff himself inaugurate the new Acuff-Rose Studio?



Gene Kennedy, Roy Acuff, Lester Rose

Glenn Snoddy, forerunner of "The Nashville Sound" and now director of Engineering for Acuff-Rose, was at the control board when Acuff recorded his first song which ironically was written by Mel Foree, veteran field man and songwriter for Acuff-Rose.

The new \$200,000 studio located at the main office on Franklin Road has one of the most elaborate consoles in this recording center. The new console was especially built for Acuff-Rose by Electronics Equipment, Inc., in Atlanta and has the latest technical innovations including solid state amplifiers, 16 mike channels for 4 and 8 track recordings, complete and versatile monitoring facilities for 4, 3 and 2 track monaural recording.

Wesley Rose, producer of the session, stated he was "more than pleased" with the sound they obtained in the studio.

C & W Talent Set For European Tours

NASHVILLE—Jerry Rivers, with Aud-Lee Attractions, has completed an agreement with Brian Maick of London, England, for talent representation in England, Ireland and other European nations.

Maick will be presenting top country-western talent to civilian audiences in major cities in England and Ireland with heavy promotion through BBC television and radio. The first contracted six-week tour beginning April 10 is for Little Darlin' group, the Homesteaders with Columbia artist Diane Jordan. Future plans call for additional European promotions with Hank Williams, Jr., and other names.

JERRY LEE LEWIS

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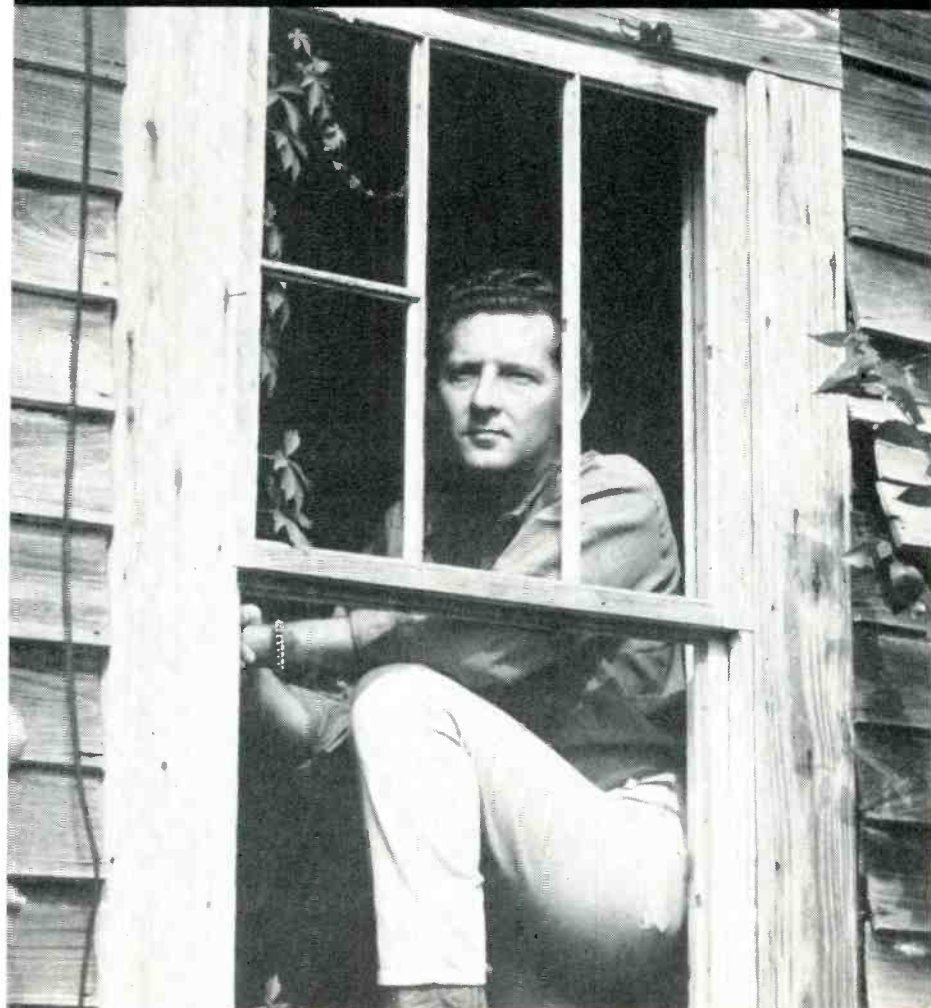
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Runquist Solves Transport Problem

Transportation of equipment is always a problem for musicians in the traveling entertainment field, but George Runquist of Savannah, Mo., has solved that problem in a very unique fashion.



Smiley Wilson of the Wil-Helm Agency and some Sure-Fire Music execs get a closer look at George Runquist's transportation equipment while Runquist was parked in Nashville recently.

Known as "The One Man Band" he performs with the trumpet, organ, drum and guitar, all of which are transported along with adequate sound equipment in his portable bandwagon to major fairs and rodeos across the nation.

Runquist, who was in town recording for Pic-Hit Records, now has a new release, "Trouble in New Orleans," published by Music City Music (The Combine), and "Somebody Stole My Son," published by the Sure-Fire Music Company.

Nelson Unharmful After Crash

BRACKETTVILLE, TEXAS — Singer-writer Willie Nelson and his party walked away from the crash of a small chartered plane March 7 near Happy Shahan's Alamo Village.

Drummer Paul English, Willie's business associate Crash Stewart and the pilot all walked unharmful from the downed plane along with Nelson. Willie had just left the Alamo Village movie town where he had conferred with Shahan regarding a proposed motion picture deal.

Earlier that week, Willie crashed attendance records during a stint at the Tideland Club in Houston.

Trevor to Wed

NASHVILLE — Van Trevor told Record World that he plans to move his Summerhouse Music Group combine from Connecticut to Nashville after his Aug. 17 marriage. Trevor has a new Date release, "Take Me Along with You."

Light Talent To New Quarters

NASHVILLE — Don Light Talent, Inc., moved from the RCA Victor Building here to new quarters at 816 19th Ave. So. In addition to the Gospel Talent Agency, the building will house Rambo Music, Inc., Journey Music Co. and Silverline Music, Inc., all gospel music publishing firms.

DLT, Inc., became the first booking-management agency in the gospel field when it was formed over two years ago. Today, the firm represents the Happy Goodman Family, the Oak Ridge Boys, Jimmy Davis, the Singing Rambos, the Florida Boys, Steve Sanders, the Chuck Wagon Gang and the Thrasher Brothers.

Currently, the Goodman Family and the Oak Ridge Boys are on the first leg of a 20 day tour which will take them through Texas, Oklahoma, Arizona, California and New Mexico.

Ryder's Campus Travels

NEW YORK — Mitch Ryder is back on the college trail with his all-new Mitch Ryder Show, swinging through the South, Midwest and both coasts with a cross-country series of bookings for March and April.

Mountain Ewe



The short fellow in the middle seems to be horning in on this Music City trio, but actually it is simply a matter of a ewe that forgot to turn. And it's a wild mountain ewe at that . . . or, if Austin, Texas, wants to get technical about it, a wild mountain sheep! At any rate, the short one in the middle with the horns and beard convinced these hunters, left to right, Johnny Wright, Ray Welch and Record World's John Sturdivant, that Austin is the deer (or sheep) capital of the world. The wild game was bagged by Wright & Company during a hunting venture taken during a respite from the filming of "The Kitty Wells Show" in Houston.

KWSH Goes C&W, Needs Records

NASHVILLE — Record World learned last week that KWSH, covering the tri-city area including Wewoka, Seminole and Holdenville in Oklahoma, has pulled the switch to a 100% country music format.

(The Country Music Association's recent survey indicates over 400 C&W fulltimers on the air in the U.S. today.)

"The only problem," notes Station Promotion Manager Lew Smith, "is the lack of C&W singles and albums."

Most of the outlet's slim disk library is comprised of Smith's personal collection.

C&W disks for the new country voice may be sent in care of deejays Lew Smith or Chuck Harris at KWSH Radio, Box 1260, Wewoka, Okla.

Lynn Brings Award Home

NASHVILLE — Lawrence Welk's TV show regular Lynn Anderson brings home the Top Female Vocalist trophy from the recent star-studded Academy of C&W Music Awards presentation in Los Angeles as she checks in here for a Chart Records album session. Label ramrod Slim Williamson will produce the new LP.

Lynn is the daughter of RCA Victor thrush Liz Anderson. Both of the Anderson ladies have singles in the current C&W best seller lists.

Chart last week released a new ballad by Lynn titled "Know Another Time," by Yonah Music's Jerry Lane.

Watts Band Tour

The Watts 103rd Street Rhythm Band has been set for a special seven-city pa tour under the direction of Warner Bros.-Seven Arts Records, Inc., for whom they recently recorded "Caesar's Palace."

Nashville Report

(Continued from page 150)

Dot Records star Ray Griff (who also writes hits), has a new single on the market titled "The Sugar from My Candy." Copies are available by contacting Carla Scarborough at Blue Echo Music on 17th Ave. So. along Record Row.



MUSICAL SALES COMPANY

- Baltimore, Md.
1. (Sittin' On) The Dock Of The Bay (Otis Redding)
 2. Simon Says (1910 Fruitgum Company)
 3. Too Much Talk (Paul Revere & Raiders)
 4. Love Is Blue (Paul Mauriat)
 5. Young Girl (Union Gap)
 6. If You Can Want (Smokey Robinson & Miracles)
 7. La La Means I Love You (Delfonics)
 8. Just Dropped In (First Edition)
 9. Scarborough Fair (Simon & Garfunkel)
 10. End Of Our Road (Gladys Knight & Pips)

DICK'S RECORD COMPANY

- Boston, Mass.
1. Love Is Blue (Paul Mauriat)
 2. Simon Says (1910 Fruitgum Company)
 3. Bottle Of Wine (Fireballs)
 4. Words (Bee Gees)
 5. Ballad Of Bonnie And Clyde (Georgie Fame)
 6. Cab Driver (Mills Brothers)
 7. Soul Coaxing (Raimond LeFevre)
 8. Valley Of The Dolls (Dionne Warwick)
 9. (Sittin' On) The Dock Of The Bay (Otis Redding)
 10. Kiss Me Goodbye (Petula Clark)

RADIO DOCTORS

- Milwaukee, Wisconsin
1. Love Is Blue (Paul Mauriat)
 2. Bottle Of Wine (Fireballs)
 3. Love Is All Around (Troggs)
 4. Just Dropped In (First Edition)
 5. Valley Of The Dolls (Dionne Warwick)
 6. Spooky (Classics IV)
 7. Ballad Of Bonnie And Clyde (Georgie Fame)
 8. Cab Driver (Mills Brothers)
 9. Little By Little (Tony's Tygers)
 10. Valleri (Monkees)

DAVE'S ONE STOP

- East Hartford, Conn.
1. Valleri (Monkees)
 2. La La Means I Love You (Delfonics)
 3. Just Dropped In (First Edition)
 4. Young Girl (Union Gap)
 5. Sound Asleep (Turtles)
 6. Suddenly You Love Me (Tremeloes)
 7. I Got The Feelin' (James Brown)
 8. Rice Is Nice (Lemon Pipers)
 9. If You Can Want (Smokey Robinson & Miracles)
 10. Mighty Quinn (Manfred Mann)
- SINGER ONE STOP
Chicago, Ill.
1. Valleri (Monkees)
 2. Kiss Me Goodbye (Petula Clark)
 3. I'll Always Think Of You (New Colony Six)
 4. Love Is Blue (Paul Mauriat)
 5. You've Got To Be Loved (Montanas)
 6. La La Means I Love You (Delfonics)
 7. Just Dropped In (First Edition)
 8. Too Much Talk (Paul Revere and Raiders)
 9. Up On The Roof (Cryan Shames)
 10. Valley Of The Dolls (Dionne Warwick)

WILLIAMS ONE STOP

- Philadelphia, Penna.
1. Young Girl (Union Gap)
 2. Just Dropped In (First Edition)
 3. Since You Been Gone (Aretha Franklin)
 4. Valleri (Monkees)
 5. Ballad Of Bonnie And Clyde (Georgie Fame)
 6. Cab Driver (Mills Brothers)
 7. Cry Like A Baby (Boxtops)
 8. Hey Hey Bunny (John Fred and Playboy Band)
 9. Lady Madonna (Beattles)
 10. Rice Is Nice (Lemon Pipers)

TOP C&W SINGLES

This Wk. Mar. 23	Last Wk. Mar. 16	Wks. on Chart	This Wk. Mar. 23	Last Wk. Mar. 16	Wks. on Chart
1	1	12	★ 43	43	3
2	2	22	★ 45	45	4
★ 4	4	10	★ 17	17	13
4	5	11	★ 46	46	5
5	3	12	★ 54	54	3
6	7	12	★ 48	48	8
★ 9	9	11	★ 55	55	4
★ 13	13	9	45	47	9
★ 11	11	8	46	22	10
10	10	22	47	41	6
★ 14	14	10	★ 57	57	3
12	15	10	★ 60	60	2
★ 21	21	10	50	25	18
★ 24	24	7	★ 56	56	3
★ 20	20	9	★ 63	63	3
16	19	10	53	26	14
★ 23	23	6	★ 66	66	2
18	16	12	★ 65	65	5
19	12	15	★ 69	69	3
★ 29	29	5	57	31	20
★ 36	36	7	58	58	5
★ 33	33	3	59	59	4
23	6	15	★ 60 (—)	60 (—)	1
24	27	7	★ 61 (—)	61 (—)	1
25	28	10	★ 67	67	2
26	30	10	63	64	5
★ 37	37	6	★ 70	70	2
★ 39	39	2	65	68	2
29	8	15	★ 66 (—)	66 (—)	1
★ 38	38	3	★ 72	72	2
★ 42	42	2	★ (—)	67	1
32	35	11	★ (—)	73	2
33	18	10	69	73	2
34	32	18	70	71	5
★ 50	50	2	71 (—)	71 (—)	1
★ 51	51	5	72	75	2
★ 49	49	2	73	74	2
			74 (—)	74 (—)	1
			75 (—)	75 (—)	1

ANOTHER SOLID HIT from WILMA BURGESS



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KEEPS HANGIN' ON"

C/W

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